IN THIS ISSUE: **HANDEL'S GENIUS AS SHOWN IN THE MESSIAH .. By H. C. Hamilton**

MUSICAL COURIER

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FRANK MANNHEIMER

American Pianist

Arrives from Europe on March 1 for a Three Months Tour

TITO SCHIPA,
tenor, arrived on the SS. Bremen for his fourth season at the Metropolitan Opera and for an extensive concert tour of the United States.

CONCHITA SUPERVIA, GREGOR PIATIGORSKY (center) and IVOR NEWTON,
soprano, cellist and pianist-accompanist, after their joint concert at Edinburgh. Mme. Supervia has also recently sung in London at the Winter Promenade Concerts (Sir Henry Wood conducting) and with the BBC Orchestra. She is giving a joint recital at Nottingham with Vladimir Horowitz. This will be one of Harold Holt's subscription concerts.

GLADYS SWARTHOUT,
with Howard Claney, announcer, at the microphone, William Daly directing, on one of the Firestone broadcasts on WEAF. Miss Swarthout was the leading feminine singer in a recent poll of 260 radio editors. Also during the last few weeks fashion authorities chose her as the "best dressed singer" and a leading author selected her in a group of outstanding women of 1935.

LILY PONS
in the foyer of the Metropolitan Opera House after listening to a performance from her box there. (Gruber Feature Service photo.)

A GROUP OF MEMBERS OF THE JUILLIARD SUMMER SCHOOL VOCAL FACULTY,
Left to right, Ella E. Toedt, Ruth Harris Stewart, Lucia Dunham and Belle Julie Soudant.

GRACE LESLIE,
contralto, appeared on January 31 as soloist with the Gardner, Mass., Choral Society, singing a Meyerbeer aria, a miscellaneous group of songs by Carpenter, Wolf, Kostelanetz and Schumann, and Grieg's Olaf Trygvason.

THE VECCHI SINGERS,
Margarete Dessoff, conductor. This group introduced Orazio Vecchi's L'Amfiparnaso to this country. Their next recital in New York will be at the French Institute on March 4, when a madrigal program is given.

CHARLES BAKER
has been appointed by the National Broadcasting Company as musical director for the Sunday programs of the Federal Council of Churches.

(See Inside Back Cover for Additional News Pictures)

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Rome and Milan Opera Houses Open with Glamorous Bills

Royalty and Ambassadors Attend Monteverdi Restoration in Eternal City—Milan Launches Season with Magnificent Remounting of Biblical Drama by Ponchielli

By RAYMOND HALL

ROME—MILANO.—Two exhumations of rare interest marked the opening of the Rome (Royal Opera) and Milano (La Scala) operatic seasons, both inaugurated with pomp and parade on the traditional night of St. Stephen. Rome's choice was Claudio Monteverdi's masterpiece, Orpheus; Milano's was Ponchielli's The Prodigal Son. Both composers, by a curious coincidence, hail from Cremona.

A BRILLIANT SPECTACLE

The Rome opening was an "unforgettable" night. The King, Queen and Royal Princesses, the diplomatic corps and all Roman society and intellectuals turned out for the spectacular *serata*. It was an historical event in the annals of modern Italian opera, not only in the capital but the entire peninsula as well. The applause was not enthusiastic—one hardly expects it to be in Rome where people still prefer the *divi* in the old stock favorites—but it was sufficiently appreciative to allow the hope that this important cultural initiative will be the first of many which Tullio Serafin, director of the Royal Opera, will bring here.

The restoration of Monteverdi's Orpheus, and choice of it for the inaugural night, far surpassed this mere circumstantial function. Its vast significance lies first of all in the incalculable importance of the work itself, and in the novelty of its integral stage production. Then come the interest of the transcription used, and the fact it was the first effort in Serafin's new régime at the Reale.

EARLY ATTEMPTS AT RESTORATION

The story of how Italy suddenly awakened to interest in her great Claudio, after centuries of neglect, is everywhere known by this time—how some of her cultured composers and musicologists—among them Malipiero, who edited a monumental, complete edition of Monteverdi's works—have devoted years of labor to the editing and transcribing of his works. The earlier efforts of Wagner and d'Indy on behalf of Monteverdi are also too well-known to students of musical history to call for rehearsal at this time, and the Rome production of the work is a triumph of patient work and unfailing idealism.

OBSTACLES OVERCOME

The chief obstacle that for three centuries had deterred bringing Orpheus into contact with the public is the incompleteness of its scoring; the original contains only the vocal parts and a rarely numbered bass, with occasional and vague indications as to the instruments used. The transcriber's problem—a task of extreme delicacy—was therefore to work out, from this summary basis, an orchestral accompaniment necessarily for an ensemble of instruments differing widely from those of Monteverdi's time.

A first step in this direction in Italy was taken in 1909 when the Milanese Friends of Music Society, under Guido Visconti di Modrone, gave Orpheus in concert form first in Milan then in other Italian cities, using an orchestral arrangement of the late Giacomo Orefice. It created a deep impression. A few years ago Visconti mounted the same arrangement at the Royal Opera of Cairo, repeating it last fall at Perugia and Florence. This was the first full stage production in Europe since the two original performances at Mantua in 1607 and the later ones in Turin (those of Florence being uncertain), over three centuries ago.

MODERN COMPOSERS' TRANSCRIPTIONS

The latest Italian composers to undertake an Orpheus transcription are Respighi and Giacomo Benvenuti. Respighi's, which is said to be a free elaboration in which the Bologna orchestral wizard has aimed less at literal fidelity, and has introduced elements of personal, modern color sensibility, has been chosen for the forthcoming restoration at La Scala this spring. Since Respighi had the leading position on the Roman bill last year, the Royal Opera—that is to say Serafin—chose the Benvenuti transcription.

A WORD ABOUT THE TRANSCRIBER

Giacomo Benvenuti is a young composer who has preferred to devote his conspicuous creative gifts to the editing of old Italian masters and who already has an important body of work to his credit, notably some fine Gabrieli editions. He has approached Orpheus reverently and devoted his solid culture and years of painstaking labor to the arduous task. Of the practical arrangements now existing, the two most faithful to the spirit of the original are those of Malipiero and Benvenuti, both of them admirable in their respect for the scriptural purity of the Monteverdi discourse and in the discretion of their harmonic and orchestral reconstruction.

LIBERTIES IN ARRANGEMENT

A major difference between the Malipiero and the Benvenuti transcriptions is that the latter, for the sake of theatrical efficacy, al-

(*Continued on page 26*)

Alfred Allen to Manage Philadelphia Orchestra

PHILADELPHIA.—The reorganized board of directors of the Philadelphia Orchestra on February 18 announced the appointment of Alfred Reginald Allen, twenty-nine-year-old advertising man of New York and this city, as manager of the ensemble. Mr. Allen, who was chosen from about a hundred candidates for the post, is a native of Philadelphia. He was graduated from Harvard in 1926, and has been associated with the Victor Talking Machine Company, N. W. Ayer & Son and J. M. Mathes, Inc., of New York. Mr. Allen served on the orchestra board from 1932 until the recent reorganization. He worked with Leopold Stokowski in preparing publicity for several stage productions of the orchestra, and also made the English translation of Berg's Wozzeck. S. B.

Vienna Views with Interest Weingartner's Opera Reforms

New Singers for State Institution—Coates Conducts—Art of Fugue Transcribed—Schmidt's Birthday Celebrated—Recitalists and Others Score

By DR. PAUL A. PISK

VIENNA.—The fact that Clemens Krauss has taken with him several of his intimates who were prominent in the ensemble of the State Opera accounts for the many guest singers who recently have come to adorn the capital's opera.

After Madame Ursuleac's sudden departure, the next to leave Vienna for Berlin, without fulfilling her contract was Gertrude Rünger, dramatic alto. Adele Kern, coloratura soprano, Georg Hammes, lyric baritone and Josef Manowarda, basso, will leave at the end of the season, while it seems likely that Franz Völker, tenor of German nationality, may return to Germany and appear in Vienna only as guest artist for a limited number of performances. As regards Piccaver, Vienna's favorite tenor, owing to certain artistic and financial questions he has not yet renewed his contract for next season and people are wondering.

From the foregoing it is quickly evident that in again assuming the Viennese operatic stick, Weingartner has not come back to a bed of roses and that much time, work and luck are going to be needed to build up an ensemble which shall be worthy of our beloved and famous Opera.

NEW SINGERS ALREADY ENGAGED

Successors for two of the deserters have already been found. Alexander Sved, lyric baritone, brings us a powerful voice and fine possibilities as an actor. Willy Domgraf-Fassbänder, an excellent German baritone, has been engaged for a number of rôles, while negotiations with Arthur Cavara, Lettish tenor (formerly of Berlin, then Zürich) are still pending. Cavara's voice has quality, but it is feared his mannerisms may prevent him from developing the calibre which the Vienna State Opera demands of its artists.

AMERICAN REPLACES URSULEAC

Anne Roselle, American dramatic soprano, has been signed to step into the shoes of Madame Ursuleac, but as Roselle is not available for the entire season it is not certain that she will be able to fill the gap left by her predecessor and sing all her rôles.

From the Volksoper and La Scala came Tatiana Menotti, who appeared in several of the better known coloratura parts. She combines Italian virtuosity with a well-tempered, flexible voice. Thanks to her name and artistic qualities, she succeeded in filling a usually rather poorly attended house to capacity and was loaded with enthusiastic applause on each occasion.

COATES CONDUCTS

The eminent English conductor Albert Coates, a man of powerful temperament and rare musical culture, directed the Philharmonic orchestra in a special concert of Russian music, of which he is a great friend and authentic interpreter. While the program itself brought to light no new names or works (Borodin, Tschaikowsky, Prokofieff, Glinka and Scriabin were played) its interpretation made the event an unusual one. The soloist of the evening was Vera de Villiers, who sang some Russian arias with fine musical taste. At another Philharmonic con-

(*Continued on page 23*)

Ernest Newman Pens Ridicule of New Works by Americans

Calls Their Compositions "Infantile"—Weingartner's Masterful Conducting—Albert Coates Gives Russian Program—Many Rewarding Concerts

By FRANK PATTERSON

LONDON.—The B.B.C. indulged in a broadcast of American music, about which I prefer to quote Ernest Newman, who writes: "As for the American music that was given us—Roger Sessions' suite from the Black Maskers, Gershwin's Second Rhapsody, and Aaron Copland's Dance Symphony—the sooner it fades from my memory the better I shall be pleased. It is merely farcical to call this feeble kind of thing 'modern music' for no better reason than that it happens to have been written by people who are living today. As a matter of fact it is ancient; for music, in cases of this kind, seems to have gone back into its cradle, only that the infant, instead of playing with a rattle, now plays with an orchestra."

CHIEF ORCHESTRAL EVENTS

A spate of concerts by London's three leading orchestras provided the backbone of the past fortnight's music. Pride of place is due to the Royal Philharmonic Society's concert, at which the London Philharmonic and the B.B.C. Chorus were conducted by Felix Weingartner.

Weingartner always was an amazing conductor but as he grows older he becomes more so. At an age when most men are forced to retire he shows all the vitality of youth. On this occasion two Beethoven symphonies were played, the first and the last. It is perhaps not a bad idea, though some people might well object to the "curtain raiser." Still, for students it certainly is of value to note how the master made his beginnings.

The solo quartet in the choral movement of the ninth was Janet Hamilton-Smith, Margaret McArthur, Webster Booth and William Parsons. Their singing, as well as that of the chorus, was very good indeed, and Weingartner carried the work through with a rare magnificence.

Albert Coates gave an all-Russian program at Queen's Hall with the B.B.C. Symphony Orchestra presenting a work unknown to England. This was a symphony by Yuri Shaporin, a work of small interest. Shaporin is a man of about forty-five, and this opus is not altogether new. It was begun as a piano concerto and a piano

(*Continued on page 27*)

Triumvirate Discussed to Direct Metropolitan

Report that Witherspoon, Johnson and Ziegler May Be Appointed as Joint Heads—Drastic Reduction of Budget and Increased Public Support Declared Necessary if Opera Is to Continue

That the Metropolitan Opera Association may be directed by a triumvirate next season was regarded as probable last week. The three men discussed for the joint managership were Herbert Witherspoon, former basso of the company and later artistic director of the Chicago Civic Opera; Edward Johnson, Metropolitan tenor, and Edward Ziegler, at present assistant manager of the organization.

The board of directors after a meeting of the executive committee on February 13, issued the following statement:

"The directors of the Metropolitan Opera Association have decided that it is not feasible to give opera at the Metropolitan Opera House next season on the basis of continuing to incur the large deficits of the last five seasons.

"They have requested the preparation of a plan for reducing the cost of producing opera, and increasing the support of the public through subscriptions for seats, that will render the continuation of the opera financially possible."

A reduction of $100,000 in annual operating expenses was declared essential. It was said at the opera house that the board was considering many tentative estimates looking toward the continuance of opera on a practical as well as an artistic basis. Among the projects discussed was that of the advisability of a campaign for new subscribers. Among the proposals has been one to lengthen the season, including summer opera productions at popular prices. It is said that the directors would make another appeal to the public for a guaranty fund only as a last resort. It is emphasized that the Metropolitan cannot go along on its present basis without a subsidy. Among the agencies which are regarded as possible contributors to another season are the Juilliard Musical Foundation, which has twice extended its aid, and the Municipal Government of New York. A conference between Mayor LaGuardia and three members of the Metropolitan board as to the possibility of making the opera and the opera house the hub of the proposed municipal art centre was held.

HANDEL'S GENIUS AS SHOWN IN THE MESSIAH

By H. C. HAMILTON

THE position of Handel in the musical world of today would seem to be a matter not wholly agreed upon by those presumably in a position to judge. By some he is classed as among the immortals, while others, who take a different attitude, point out that the greater mass of all he wrote is seldom if ever heard today, and that the composer's fame rests largely on his oratorios, and a number of short pieces and excerpts from larger works. We hear it said that much of Handel's music is, if not entirely out of date, at least not what modern ears are demanding, and cite the growing appreciation in many quarters of Bach's choral music, to the disparagement of his great contemporary.

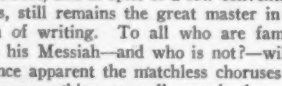
However, the matter can well bear looking into, for a great deal of Handel's work has suffered neglect. His fame has so long rested on the Messiah, that many are not familiar with many of his other numerous works, even by name, every one of which exhibits masterly conception and handling. Of course, all were written at an epoch when a rather conventional mode of vocal treatment was in vogue, and consequently Handel, great though he was, partook to some extent of the custom of his day. But that he improved and enlarged the oratorio form as no other composer had ever done everyone will admit, and in spite of a few conventional traits, still remains the great master in this form of writing. To all who are familiar with his Messiah—and who is not?—will be at once apparent the matchless choruses and solos—everything so well conceived vocally. But Handel's dramatic ability is a new revelation to those who listen for the first time to works like Samson, Theodora, etc. His early life had so much to do with the theatrical world that in later years he seems to find the portrayal of events, as on a stage, a natural outlet for his genius. It was really Handel who established the oratorio on the concert stage, and made the performance of such works on a large scale possible. Where oratorio had previously been associated with, and performed, on a more or less restricted scale within the church, its presentation now became an event of outstanding interest, ranking with other first attractions of the day. Any one of his major works could well form the subject of a separate article; the present, however, will be confined to the one inmortal masterpiece by which Handel is known all over the civilized world—the Messiah.

The Overture

Handel's style of instrumental introduction frequently takes the form of a short slow movement, followed by a brisk fugue. The slow movement may be heard again, later, or a minuet or some other dance form may be introduced. Samson and Theodora furnish examples of this.

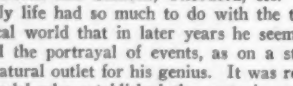
In the present instance, a short and solemn Grave ushers us in. This movement is too often performed as an Andante, thereby presenting it in an unsuitable tempo, and destroying the atmosphere the composer evidently wished to create. Its simplicity is such that the least suggestion of a hastened tempo changes the solemn into the grotesque. We are told that it is only a step from the sublime to the ridiculous, and nowhere is this truth more fully proven than by the practice of performing fine music at a rate of speed that robs it of all character. Of course, organists, especially the "up-to-date" variety, cannot bear to be thought slow, and everything they play must needs be a show piece. But a very deliberate tempo here will not be too lifeless if a little accent is used on the longer notes, by means of the Swell Pedal, and the eighths made a trifle shorter and softer—after the manner of the passing note. Avoid much change in registration, except on the repeat, which should be pianissimo.

From the way a great deal of the old classics are written, the impression is too often made that the speed should be greater. While the Grave is written as in Example 1, it cer-



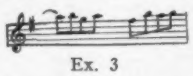
Ex. 1

tainly would have given a more psychologically correct idea were the average player to see it thus as in Example 2.



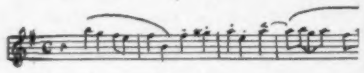
Ex. 2

The fugue that immediately follows is of a nature that at once arrests the attention; it should not be too slow, or a "finger exercise" will make itself manifest in such a passage as in Example 3. A strict legato is hardly commendable, throughout the fugal subject,



Ex. 3

following the stately and smoothly-moving Grave; rather treatment such as in Example 4 is both better phrasing, and a relief to the



Ex. 4

ear. The return to the Grave should be as consistent as possible, in regard to the original tempo and registration.

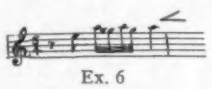
Recitatives and Arias

One of the most beautiful things in all music, and the simplest, now falls on the ear—the introduction to "Comfort ye," heard in the tonic major. If ever anything breathed peace or comfort, we find it here. This recitative, accompanied throughout, is really a short aria, though, on account of some changes of key, it needs to be considered as part of the ensuing florid solo which immediately follows.

Of the roulades in "Every valley," and the objection to this sort of thing by some, as an obsolete device, it may be admitted that fashions have changed since the Messiah was written, and long "runs" are not used today as they once were. In fact, many singers may very well object to it, for the reason that roulades are not easy to sing perfectly. The old style of florid song demands a flexible rather than a dramatic voice, and for anyone to clumsily wade through such passages gives a very unfavorable impression. The "exercise sound" is here unpleasantly to the fore. But let a flexible voice toss off these roulades with an ever-increasing crescendo, and with ease and abandon, and the effect is both beautiful and exhilarating as the tones mount higher and higher on "exalted." Handel's writing is full of suggestions both here and elsewhere—for example, where he treats pictures "crooked" and straight (see Example 5).

Ex. 5

The tenor voice does not reappear until the middle of the work, where two favorite airs make their appearance. The one, in A major, is preceded by three recitatives, in the first of which a peculiar note of sorrow appears twice, by the unexpected drop of a full tone in the voice, on the word "man." The ensuing aria is a Handel melody of the graceful type, simple in construction, but without one dull or uninteresting bar. It is a pure lyric, and diametrically a foil to the dramatically florid air later on which precedes the Hallelujah Chorus. This final aria for tenor is a combination of roulades and sudden leaps, many of them on the octave. The high A which appears twice, is almost invariably taken as a closing climax, although not so written. This liberty is not to be censured, as it affords a relief from the somewhat perfunctory ending on the lower tonic—a thing that is apt to become a little wearisome in a minor key. The little device (see Example 6) which forms an accompanying figure



Ex. 6

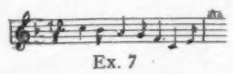
throughout the aria, is used with a great deal of ingenuity and effect, and is in itself one of the attractive features as an instrumental background.

Handel may not seem to be quite so much at home as Bach in all cases, when writing for the contralto voice, but some of his loveliest conceptions nevertheless are to be met with in the Messiah——notably, "O Thou

GEORGE FREDERICK HANDEL.

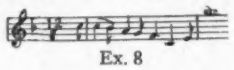
The 250th anniversary of the great composer's birth, occurring today (February 23), is being widely marked by the musical world.

that tellest," "He shall feed His flock," and "He was despised." In the second of these



Ex. 7

there has been a tendency to perform the opening phrase as in Example 7 instead of the original (see Example 8). This, to some,



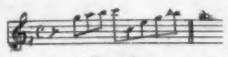
Ex. 8

may seem a small affair, but it interferes with the logical outline of the melody a bar or so later, when "shall" has to be taken on two notes. There are those whose contention is that Handel did not always wed his syllables and notes the best way, and there do seem to be cases where he has used the same word in various places without much regard for any set method of accentuation. A comparison of the word "Hallelujah" as it occurs in several of his works outside the Messiah would seem to indicate this. However, the aforesaid change in the contralto aria mentioned never, to the writer, seemed any improvement upon the way Handel left it.

A noticeable peculiarity of this composer, too, is his preference for the major mode when depicting the solemn or tragic. "He was despised," in E flat major is full of unmistakable pathos. Other notable examples of his fondness for the major key will be found in the Dead March, and his "notes of woe"—Samson. "Woe,"—falling most unexpectedly on a major chord seems to strike a poignant note, which spells a sharper "woe" than any conventional minor strain could possibly supply.

Strong and stirring declamatory style is the outstanding feature of the bass solo work. "Thus saith the Lord" is a bit of vivid prophecy, and the following air a realistic example of alternate solemnity and fury. A comparison has been drawn between this air and one of a later date—"Is not His word like a fire" in Elijah. The conception of both composers is remarkably alike.

"The people that walked in darkness" is another bit of realism, although the re-orchestration of Mozart's is responsible for most of the "color." These additional accompaniments throughout the work, written by one who knew how to give the orchestral instruments suitable and distinctive parts, certainly contribute to the oratorio a more modern flavor, and are suited more to modern ears than the orchestration of Handel's day. Especially is this true in the intensely dramatic aria, "Why do the nations rage?" Were the voice here entirely absent, the orchestra would create a thrill in itself. The bold brass work, and the rushing strings on an ever-recurring motive of four ascending notes (see Example 9) that adapts it-



Ex. 9

self to every change of harmony, forms a real tone-picture which sounds dazzlingly modern even today.

The fine air, "The trumpet shall sound," concludes the bass work in the oratorio, and with the splendid brass obbligato, holds a deservedly high place in the estimation of musicians. The trumpet really performs a unique duet with the voice, and not by any means easy. The substitution of a cornet here makes matters less difficult, but with a proportionate loss of tonal quality.

Superb Writing for High Voices

Regarding the soprano work, it need hardly be pointed out that Handel here seems to be in an element peculiarly suited to his genius. Whether conscious of it or not, his music assumes an upward and exultant rising tendency, particularly suited to voices of high range. Reference will be made to this again in his chorus work. Yet, his strains nevertheless, even here, are still well adapted to the portrayal of the tender and devotional as well. "Come unto Him," "How beautiful are the feet," and "I know that my Redeemer liveth" amply prove this. This latter is considered by many the finest air in the entire work.

His "Rejoice greatly" is interesting from the fact that Handel here seems to be divining a new era in the matter of musical form. Instead of the conventional note-for-note *da capo* in vogue during his day, and which may be found in the majority of his solo writing, the composer here makes use of a more elastic and modern form of repeat. He preserves all the unity of the first part, but it almost immediately assumes an altered form, thereby creating fresh interest, and a seeming forerunner of what proved to be a later development—a suggestion of sonata form. The old *da capo* idea is tedious to a modern audience, and may be regarded as obsolete today. "Rejoice greatly" is thoroughly modern in conception, as will be seen by comparing it with the works of later composers, in such solos as "With verdure clad," "If with all your hearts," and "O rest in the Lord"—all of which have the "elastic" form of repeat. Another form, however, he uses, of which "I know that my Redeemer liveth" is a type. He uses no middle section and repeat, but continues throughout to the end, using new material as he goes. The first idea is quite prominent for a certain distance, then new themes are made use of, and the solo brought to a conclusion without any reference to the original idea in its initial form. This gives continual variety, but the sense of unity is not so strong, though the old custom of repeating the original theme by the orchestra, after the voice has ceased, perhaps was supposed to supply the idea of "finish."

Repetition of Themes

But this must be admitted to be a tedious custom. The airs of Handel's time were usually somewhat lengthy, and when concluded, the listeners today certainly are not in the mood to hear again the repetition of a theme more or less frequently used before, and possessing no fresh interest. Indeed, after the voice is silent, the majority are impatient of anything failing to completely measure up to what they have just heard, and a simply formal repetition is neither popular nor necessary. Later composers, like Haydn and Mendelssohn, improved on this custom by using a few concluding bars after the singer stops—not of the subject-matter, but something in the nature of a coda—reminiscent of what has gone before, and possessing enough new interest to hold an appreciative hearer to the very last note. It seems a pity that Handel did not entirely shake himself free of the shackles of his day, and forsake entirely the all too conventional mode of musical presentation. But as already said, he gives occasional hints of a look into the future, and had he been the product of a few years later, we might have seen many new ideas used which were not put completely forward during his lifetime. For one with his discerning and progressive mind there would have been few avenues of musical expression left untried.

(*Continued on page 22*)

Paris Opéra Gives Sumptuous Staging to Dukas Music Drama

Ariane et Barbe-Bleue Returns to Repertoire—Deluge of First Performances Overwhelms Concert-goers—Szigeti, Lang, Mainardi and Mina Horne Win Plaudits

PARIS.—Ariane et Barbe-Bleue, which was created at the Opéra-Comique in 1907, has left that theatre and migrated to the Grand Opéra, where Director Jacques Rouché and his associates are doing all in their power to arouse public interest in a work which (for the reason that its libretto is static, obscure and untheatrical, and the further reason that its score demands active listening on the part of the audience) has not yet anywhere won the hearts of the opera-going populace.

Its first performance at the Paris Opéra the other evening was a triumph. It was attended by a capacity audience, in which were remarked President and Mme. Lebrun. Dukas' name was cheered and the interpreters were recalled and acclaimed. It remains to be seen if this monumental opus will be more of a success at the Opéra than it was at the Comique. Certainly it is more at home in the more spacious "National Academy," whose vast stage permits of an efficient mounting and whose auditorium gives the gorgeous score an opportunity to sound at full value.

The scenery and costumes of the new treatment are by M. Mouveau. With certain unimportant reserves they are adequate, evocative and indicative of the artist's subtle understanding of the assets and meaning of Maeterlinck's poem and Paul Dukas' music. Light and color are advantageously utilized to provide for the French master's fire-tipped lyricism a pictorial background which both serves and follows the symphonic drama. In point of stage action, Ariane et Barbe-Bleue is unfortunately symbolical rather than theatrical, but the present producers have gone to infinite pains to make the symbolism seem so natural; the spectator is unaware of and undisturbed by it.

Moving Impersonations

The principal personage, Ariane, was entrusted to Germaine Lubin. She impersonated the wife of the tyrannical *castellan* with telling touches of pride, curiosity and love, and by virtue of sculpturesque attitudes and poses and impassioned though not always beautifully colored singing, gave the erstwhile mythological heroine a human nature that was as welcome as suitable. Kettlie Lapeyrette was the Duenna whose duty it is to open the doors behind which are hidden Blue Beard's treasures, a task she accomplished with a pleasant show of pathos. Blue Beard himself does not amount to much in the drama, the better part of his function being visual and not audible. M. Etcheverry characterized the naughty husband in graphic style. Others on hand were Almons (Selizette), Mily Morere (Mélisande), Yvonne Gervais (Igraens), Renaudin (Bellantere), Bougat (Aliadine), Medus, Chastenet, Forest and Madlen (Peasants).

Orchestra Magnificent

The word magnificent is here quite in place. Under the direction of Philippe Gaubert, the orchestra wove a tapestry of tone that rightly—since such was the conception of the composer—dominated all and everything. "Dominated" does not mean that the voices were submerged; on the contrary they were aided and easily heard and the superiority of the Opéra band consisted in creating an atmosphere of sheer lovely and palpitating sound. Nowhere has Dukas so abundantly lavished the riches of his prodigal orchestral genius as in Ariane et Barbe-Bleue. The score is a symphonic Aurora Borealis, and Gaubert and his men approached it with fruitful love and admiration.

Many First Performances

The orchestral week-end witnessed one of those outbursts of first performances for which Paris is famous. While admitting that I am an extraordinary musical-newshunter, I also (a bit regretfully perhaps) have to admit that I am not so extraordinary that I know how to listen to five or six concerts at the same time. The following, therefore, is simply to inform my millions of readers of what happened, my having heard it all being out of the question.

The Lamoureux Orchestra listed the creation of Fêtes Juives, by Vladimir Dick; the Colonne Orchestra, second symphony, in A, by Maurice Emmanuel, the Poulet Orchestra, Symphonic Concertante, by Edouard Staempfli, Three Humorous Melodies, by Maurice Franck, and concerto for oboe, clarinet and bassoon, by Noel Gallon; the Conservatory Orchestra, concerto for cello and orchestra (first hearing in France) by Pizzetti.

A Fine Concerto

The Pizzetti cello concerto exerted a strong pull. Gaubert conducted and Enrico Mainardi, who had played the work for the first time at the Venice Festival last summer, was the soloist. The musical thought, form, orchestration and sentiment of the concerto are deeply impressive, and equally impressive is the fact that Pizzetti has not forgotten—as so many moderns have and do, alas—that a concerto for an instrument must be a concerto for that instrument. Soloist Mainardi was appreciated for his welling tone, the purety of his technic and his one evident desire—to serve his composer with all the heart and all the strength of his artistry. Many enthusiastic recalls proved the extent to which he obtained his object.

Other Orchestral Concerts

The Pasdeloup Orchestra which, under Albert Wolff's inspiring leadership has refound its former efficiency, gave a Wagner-Liszt program featuring François Lang, French pianist, in the Liszt E flat concerto. The success of the young virtuoso was conclusive, in a reading gratifyingly free of all mere searching for facile effect, and which carefully avoided the temptation to make the old bones rattle, so to speak. Mr. Lang not only found music in the notes but seemed to discover a lot of it between them, and this no doubt accounts for an interpretation that sounded spontaneous and refreshing. The audience applauded much and long.

Szigeti won a distinctive success playing the Beethoven concerto with the Colonne Orchestra (Paul Paray conducting). His appearances here are considered "events" by all lovers of the violin, and his presentation of the Beethoven recompensed all who heard it. Enesco's name figured on the Pasdeloup Orchestra program in the same concerto; while the Paris Symphony Orchestra gave a concert in memory of Diaghileff, Monteux conducting, and Serge Lifar, dancer, appearing in compositions which the Russian ballet producer was the first to bring to public attention. In other words, such composers as Satie, Sauguet, Poulenc, Auric, Stravinsky and Prokofieff.

Swamped in It

The orchestral activities mentioned above were not the only modern eruptions of the week. There were two others—one by the Triton Society, one by the National. The former proferred the following creations: sonatina for two violins (Fitelberg), Choeurs a cappella (Lazlo Lajtha), Danceries for violin and piano (Delvincourt), prelude and fugue (Barraud), Concerto Grosso for two pianos (Tailleferre) and quintet for wind instruments (Staempfli). The National Society introduced its adherents to string quartet (Bartsch), Two Impressions for piano (Grovlez), Song of Songs (Vellones) and Variations for piano (Elsa Barraine).

Mina Horne Pleases

The most important song recital heard in Paris in some time was that given by Mina Horne, at the Opéra-Comique. Gaston Théorine played the accompaniments. Miss Horne's program comprised songs from the German, Italian, French and American schools. It was a list that made many demands upon the singer in point of style and interpretation, and she met them with singular ease and finish. There was a good range of tonal variety, and the melodies were artistically punctuated. This was the first time that Miss Horne (she has had opera activity in New York and Italy) submitted her qualities to the public judgment of Paris, and she can be proud of the way in which, from first to last song, she won Parisian approval.

IRVING SCHWERKÉ.

Three Native Works Restored by Hanson with Rochester Orchestra

Original Program Heard at American Academy in Rome Repeated —Harty Welcomed as Symphonic Guest Leader

ROCHESTER, N. Y.—A glimpse backward into the past was provided by Dr. Howard Hanson when he conducted the Rochester Philharmonic Orchestra in a replica of the first program of orchestral compositions given by the American Academy of Rome twelve years ago. The concert was designed as a tribute to Major Felix Lamond, founder of the Academy.

The three works represented on the 1923 program were Hanson's Nordic Symphony, Randall Thompson's Pierrot and Cothurnus and the Sowerby ballade for two pianos and orchestra, King Estmere. In the twelve years following, Hanson's first symphony has come to be widely known and appreciated as a sincere, powerful work. It has stood the test of time rather better than the early works of his two confrères. A hearing of Thompson's descriptive piece served only to emphasize the progress made by the composer in his two symphonies over that early period. Sowerby's ballade was, on the whole, effective and dramatic, aided as it was by the brilliant playing of the difficult piano scores by George MacNabb and Harry Watts.

Maier and Pattison Return

Guy Maier and Lee Pattison appeared in recital here for the first time since their retirement. Their program contained little else but transcriptions and descriptive music, notable exceptions being the Brahms Variations and the Chopin Rondo. The two fine pianists displayed their usual excellent musicianship and were cordially received.

Samuel Belov conducted the Eastman School Orchestra in Beethoven's Coriolanus Overture, Saint-Saëns' poem, Le Rouet d'Omphale, an excerpt from Tristan and Isolde, and symphony in E flat by Mozart. Joseph Fortuna was soloist in an enjoyable performance of the second and third movements of Brahms' D major violin concerto. The violinist's tone was well-moulded and lent itself well to the lyric *adagio*. The orchestra did its best work in the Mozart symphony, playing the last movement especially with sprightliness and delicacy.

Harty Conducts Orchestra

Sir Hamilton Harty led the Philharmonic ably in an all-Wagner program, to the approval of a large audience. The orchestra played with spirit and excellent sonority, especially noticeable in the brass choir.

On a previous program Sir Hamilton directed the orchestra in Borodin's second symphony, a suite from Coq d'Or by Rimsky-Korsakoff, the conductor's excellent transcription of the Handel Water Music suite and a Mozart Divertimento. The Mozart was played delightfully by a reduced string section and horns. Borodin's symphony received a rather sober reading. The Coq d'Or suite, however, was brilliantly done, its texture nicely differentiated.

To commemorate the 250th anniversary of the birth of Bach, his Magnificat will be performed on February 25 by the Eastman School Chorus and Orchestra (Herman Genhart conductor). Soloists are Laura Kellogg and Helen Maddock, sopranos, Geraldine Southern, mezzo-soprano, Romolo DiSpirito, tenor, and John Walsh, baritone.

T. G.

Vienna Choir Boys to Give Benefit

The Vienna Choir Boys will give a benefit concert on February 24 at the Waldorf Astoria, New York. The performance is under the auspices of the Austria America Society, to whose relief fund the proceeds will go.

IN NEXT WEEK'S ISSUE

ROMANCE OF THE BAGPIPES

By LILY STRICKLAND

Hertz to Lead Orchestra in Coast Series

Five Concerts Arranged by San Francisco Art Commission with Players Drawn from Defunct Symphony Personnel—Choral Works to Be Included in Schedule

SAN FRANCISCO.—Symphony concerts in San Francisco this spring are assured. An announcement has been issued to the effect that beginning on March 19, a series of five symphony concerts will be given at popular prices in the Exposition Auditorium. These concerts are to be presented under the auspices of San Francisco's Art Commission. Because of his popularity as well as conductorial gifts, Alfred Hertz, former regular conductor of the San Francisco Symphony Orchestra, has been engaged to conduct all five concerts. The personnel of the orchestra to be known as the Municipal Symphony Orchestra will be chosen from the rank and file of the deceased San Francisco Symphony. Included in the initial program is Beethoven's ninth symphony. Several other oratorios as well as novelties by contemporary composers are being considered for performance. The Art Commission of San Francisco is now negotiating with a number of artists, among whom are Mischa Elman and Grace Moore, for solo appearances.

Richard Lert a Visitor in San Francisco

Richard Lert, opera and symphony conductor, spent several days in San Francisco this past week, where he was the guest at several functions. Among the most charming affairs planned in his honor was the reception given by the Women's City Club. There he was welcomed by many prominent artists and persons of social prominence who recalled Lert's performances when two years ago he conducted the San Francisco Symphony Orchestra in a concert at the Woodland Theatre, Hillsborough, and at the Civic Auditorium in San Francisco.

The department of music at Mills College announces the engagement of Marion Bauer, composer, writer and lecturer, as a member of the staff in the forthcoming Summer Session of Music. Miss Bauer will lecture for six weeks at Mills College on contemporary music and musicians.

Meisle Recital Hailed

An unusually enthusiastic audience that filled every nook and cranny of the Opera House heard Kathryn Meisle's recital, which was the fourth event in the Peter Conley Artist Series. The popular American contralto was in good voice, and received her usual ovation. Miss Meisle is one of those artists whose sound musicianship, unerring taste and straightforward sincerity enable them to engage the interests of sophisticated concert-goers. That Miss Meisle has mastered the art of program building was made manifest by her choice of songs which inincluded Gretchaninoff's Homeland Mine, My Native Land, Arensky's Revery, Rachmaninoff's Floods of Spring, Schubert's Aufenthalt and Wohin, Beethoven's Ich liebe Dich and Die Ehre Gottes aus der Natur, Bachelet's Chere nuit, Chausson's Papillons, Fauré's Les Berceaux and Fourdrain's Carnaval. Miss Meisle also featured a group of English songs by representative American composers. Miss Meisle was at her best in her group of German Lieder, which was sung with inimitable beauty of design and mood. She was assisted at the piano by Arthur Rosenstein, whose accompaniments were marked by exquisite taste and fine sensibility.

Maier and Pattison Give Refreshing Performance

After an absence of several years, the pianistic twins—Guy Maier and Lee Pattison—returned to San Francisco and in the Veteran's Auditorium gave a performance wherein they again exhibited their extraordinary ensemble perfection. By programming On a Merry Folk Tune by Albert Elkus and Wastin' Time by Ernst Bacon, Messrs. Maier and Pattison paid tribute to two San Francisco composers. These two works, along with compositions by Chopin, Saint-Saëns, Brahms, Casella and Pattison, were played with excellent style, rich tone, infectious spirit, verve and brilliance. So enjoyable was their team work that the audience not satisfied with hearing just the printed program, which in itself was a generous one, clamored for encore after encore. This attraction was the first in Peter Conley's new Popular Artist Series. C. H. A.

Myra Hess Given Ovation as Boston Symphony Orchestra Soloist

Koussevitzky Conducts Revision of Aaron Copland's First Symphony and Variations by George Foote—Program of Works by Joseph Wagner—Emy-Lou Biedenharn Impresses in Recital

BOSTON.—Myra Hess played the Beethoven G major concerto with the Boston Symphony Orchestra under Serge Koussevitzky at its concerts on February 15 and 16, and was greeted by perhaps as enthusiastic a demonstration of applause as any of the season. Her loyal Boston public had especial reason to be happy on these occasions, for Miss Hess' poetic style and sensitive pianism have rarely been heard to better advantage. Aided by exceptionally sympathetic playing from the orchestra under Koussevitzky, she presented a version of the concerto that was wellnigh a model of poetry, grace and intelligent feeling.

The program ended with a fine performance of the Schumann D minor symphony, but from the nature of things this proved to be something of an anti-climax. Much more engrossing, for those whose ears are not frightened by anything written after the beginning of the century, was Aaron Copland's first symphony. This work had been heard here once previously early in its career, when it was a new organ symphony. Now the organ has been eliminated, and the score reorchestrated; a process which was, if memory is sound, all to the good.

At any rate the symphony made a deep impression as the product of a finely attuned talent, unusually mature for the age of the composer when he wrote the piece—twenty-four. It received what seemed like a remarkably understanding presentation at the hands of Dr. Koussevitzky and his orchestra.

Earlier in the week, on February 11, Dr. Koussevitzky had presented, between symphonies by Mendelssohn and Tschaikowsky, George Foote's Variations on a Pious Theme, heard for the first time in the composer's own city, although it had received two previous performances elsewhere. The theme, which is never clearly stated, is an old hymn tune. The earlier variations have less interest than the later ones, which show a resourceful if not particularly individual composer. But the work does not pretend to be something that it is not, and therefore gave considerable pleasure. It was well liked by the Boston audience.

It was repeated, on February 14, by the same orchestra and conductor in a concert at Sanders Theatre, Harvard University. The other numbers on the program were Mozart's Jupiter Symphony and Sibelius' fifth symphony.

ALL-WAGNER PROGRAM

An unusual program was arranged for a concert in the Lecture Hall of the Boston Public Library on February 10. It was unusual in that it consisted entirely of works by a resident Boston composer—Joseph Wagner, who also participated as pianist. The other performers were Alfred Gerling, violinist, Susan Williams and Herbert Beard, pianists, Camille Girouard, baritone, and the Copley String Quartet. The chosen numbers were a Sonatina Lyric for violin and piano; two Moments Musical for piano; a piano sonatina; three Love Songs; two Moments Musical for string quartet; and a quintet for piano and strings, all excellent music splendidly presented.

BOSTON STRING QUARTET PLAYS

The Boston String Quartet was heard in the third of the series of chamber music concerts under the auspices of the New England Conservatory of Music at Brown Hall on February 12. An audience that crowded the hall listened with manifest pleasure to performances of Haydn's quartet in C major, op. 33, No. 3 ("The Bird"), Brahms' A minor quartet, op. 51, No. 2 (repeated from a recent concert by request) and the Dohnanyi quintet in E flat minor, op. 26, for piano and strings. Jesús María Sanromá was the pianist.

BIEDENHARN RECITAL

At the same time, in the neighboring Jordan Hall, Emy-Lou Biedenharn, who had made a favorable impression at her Boston début last season, was singing a program to the most musical accompaniments of Coenraad V. Bos. Miss Biedenharn had chosen intelligentlly an unhackneyed program of ten Lieder by Schubert, Schumann, Wolf and Strauss; four songs by English composers and four by Scandinavian. Of the latter, all but Bendix' Rastlose Liebe, which was sung in the original German, were presented in English.

The great bulk of the numbers was unfamiliar—even, for the larger part, the songs by the established German composers. Miss Biedenharn employed a large contralto voice with indications that it had been capably trained; enunciated the texts with grateful clarity and exactness; and was more than usually careful about the musical outline as well as the general effect. An appreciative audience applauded her enthusiastically.

OTHER MUSICAL EVENTS

A program of music for voice and the theremin was given at the Fogg Art Museum, Harvard University, on February 8. The performers were Lucie Bigelow Rosen, thereminist, Frank Chatterton, accompanist, Amelia Tataronis, soprano, and Gudrun Hatch Howe, accompanist.

Doris Morrison and Elena Barberi, pianists, and Rulon Robison, tenor, shared a program at the Longy School in Cambridge on February 12. Miss Morrison played the Beethoven C minor concerto; Miss Barberi played five études of Chopin; and Mr. Robison, sang numbers by Schumann, Reynaldo Hahn and Respighi.

The Boston Jewish Choral Society, led by Prof. S. G. Braslavsky, assisted him in illustrating a lecture he delivered at the Public Library on February 10, the subject being the Origin and Environment of Mendelssohn and Rubinstein. Margaret O'Connell, soprano, and Esther Snow Carter, contralto, were the soloists in music by the two composers.

M. S.

Dalies Frantz and Brchms Quartet for Criterion Musicale

Mrs. Hermes Fontiane, chairman of music, announces that the Brahms Quartet and Dalies Frantz, young American pianist, will present the program at the fifth Criterion Morning Musical on March 1, in the ballroom of the Hotel Plaza, New York. The sixth and last concert in this new subscription series will be presented on April 5, also in the ballroom of the Plaza.

Viola Mitchell Performs Malipiero Concerto with Washington Forces

Kindler Leads Novelty by Stringfield—Doris Doe Sings Wagner Excerpts in "Pop" Concert—Opera Week and Recitals of Heifetz, Pons and Sklarevski Are Features

WASHINGTON, D. C.—The twenty-ninth concert on February 7 at Constitution Hall by the National Symphony Orchestra (Dr. Hans Kindler, conductor) was attended by a large audience. The program opened with Stringfield's A Negro Parade (first time in Washington), followed by Grave (Purcell) and Variations on a Theme by Haydn (Brahms), performed with finesse of the highest kind.

That Viola Mitchell is an artist of high order was conveyed in her skillful performance of the Malipiero concerto for violin, accompanied by the orchestra, also played for the first time in this city. Miss Mitchell is one of the finest women violinists we have had the opportunity to hear. The colorful Carneval Overture (Dvorak), to which Kindler gave a terse and beautifully balanced reading, was the closing number.

DORIS DOE SOLOIST WITH SYMPHONY

Doris Doe, contralto, was enthusiastically accepted by the audience at Constitution Hall attending the thirty-first "pop" Sunday concert on February 10. Miss Doe's interpretation of Erda's Scene from Das Rheingold and an aria from Lohengrin was such as to class her as a Wagnerian singer of magnificent attributes. Keen musicianship and lovely singing were coupled in her performance. With piano accompainment, she offered several numbers by Brahms, Strauss, Sibelius and Rangstrom with interpretative skill, and in response to constant applause gave several encores. Edwin McArthur was at the piano.

In observance of the 250th birthday of George Frederick Handel, the orchestra opened the program with Largo. The program also included the suite from Le Roi s' amuse (Delibes) and Sibelius' symphony No. 2 in D major, to which Dr. Kindler gave a masterful interpretation, with the latter proving the highlight of the program.

A WEEK OF GRAND OPERA

During the week of February 4, at the Washington Auditorium, there was grand opera every night, with matinee performances on Thursday and Saturday. This was under the direction of the T. Arthur Smith Concert Bureau. Aida and Faust were repeated. Other operas given were Rigoletto, Cavalleria Rusticana and Pagliacci as a double bill, Carmen and Trovatore. The Civic Grand Opera Company of Philadelphia was the organization that offered the performances.

ALEXANDER SKLAREVSKI IN RECITAL

Among the many outstanding pianists of the present day is Alexander Sklarevski, a member of the faculty of the Peabody Conservatory of Music, Baltimore, Md., who also claims many advanced students residing in this city. His recital on February 1 in the ballroom of Carlton Hotel was attended by a large audience including many of the diplomatic circle.

His artistry was conveyed in a well rounded program. The opening group, sonata in E minor (Haydn) and sonata in F minor, also known as the Appassionata (Beethoven), although revealing masterful interpretations, showed lack of tonal expression. The acoustics in the room in which the recital was given are so poor that this fault may not lie with the artist.

Chopin's nocturne in F major, mazurka in C sharp minor, waltz in A flat major and ballade in F minor were included in his second group. He displayed much of the required Chopin brilliancy and exceptional technic. It was in the third section that he excelled: Isolde's Liebestod (Wagner-Liszt), waltz in F sharp major (Liadoff), L'isle joyeuse (Debussy), etude in F sharp major (Scriabin) and etude caprice in F minor (Dohnanyi), with splendid performances of the Wagner-Liszt and Dohnanyi numbers. He was recalled many times and offered several encores.

HEIFETZ PLAYS

Jascha Heifetz faced an audience of over 3,000 at Constitution Hall on February 3, in a recital sponsored by Mrs. Dorothy Hodgkin Dorsey. He was perfect. Though briefly said, it covers a lot of ground for rarely can there be perfection in violin playing.

Too, the program was balanced. The first group included the Vitali Chaconne and the brilliant and difficult Vieuxtemps concerto No. 4, the latter proving the highlight of the recital. In the second group were aria (Bach), rondo (Schubert-Friedberg), Carmen Fantasy (Sarasate), Prelude from L'Enfant Prodigue (Debussy) and Hora Staccato (Dinicu-Heifetz), with the last two repeated as a result of wild applause. Emanuel Bay served as an excellent accompanist.

LILY PONS IN SONGS

A large audience was present at Constitution Hall on February 5 to hear Lily Pons, assisted by Marcel Hubert, cellist, Arpad Sandor, at the piano, and Luigi Alberghini, playing flute obbligati. The program opened with a group of three numbers, Adagio (Bach), Minuet in G (Mozart) and Zapateado (Sarasate) exquisitely played by Mr. Hubert. Following, Miss Pons sang four short numbers in which was included a sparkling interpretation of Lo, Here the Gentle Lark (Bishop), for which Mr. Alberghini, played flute obbligato. The two arias Miss Pons offered with such technical vocal skill were Caro nome from Verdi's Rigoletto and one from The Barber of Seville. Other short numbers Miss Pons sang to the delight of the audience were by Delibes, Saint-Saëns and Messager and elicited several encores.

Mr. Hubert offered a masterful interpretation in his last group of cello numbers—Sicilienne (Fauré), Pièce en forme de Habanera (Ravel) and Hungarian Rhapsodie (Popper).

G. S.

Philadelphia Orchestra Scores Under Klemperer

Weiner Bach Transcription and Works of Schumann, Sibelius and Stravinsky Presented—Recitals by Anita Nickles and Elizabeth Hipple

PHILADELPHIA.—An especially interesting program was presented at the Philadelphia Orchestra concerts of February 8, 9 and 12, with Otto Klemperer as guest conductor.

The opening number was the Bach toccata, adagio and fugue in C, in the Leo Weiner transcription. It was a magnificent performance of a masterly work which had been cleverly orchestrated. Mr. Klemperer brought out all of the voices with great clarity, and drew spontaneous applause for the performance.

A novelty came next in the form of Stravinsky's Pulcinella, a suite from the ballet of the same name. It is written for small orchestra, is Neapolitan in atmosphere and astonishing as a product from the same pen as Sacre du Printemps. There are no discords and a happy spirit pervades the whole. The solo instruments of the orchestra were finely played by the "firsts" of the various sections, and duly acknowledged by Mr. Klemperer and the audience.

After the intermission, a splendid performance of the Swan of Tuonela by Sibelius was given, with Robert Bloom, English horn soloist, doing some fine playing in the beautiful solo for that instrument.

The Schumann symphony No. 4 in D minor was the closing number, and was finely interpreted by Mr. Klemperer and enthusiastically received by the audience.

ANITA NICKLES IN RECITALS

Anita Nickles, pupil of William O'Toole, was heard in a fine piano recital at Presser Auditorium on February 7, by a good-sized and appreciative audience.

The program was a comprehensive one, opening with the Italian Concerto of Bach and Mozart's sonata in A. Both were given with a fine feeling for the classics. The next group held Coins de Seville by Turina, Bolero of Ravel and Rondo by the young soloist. This was a particularly pleasing number, showing nice imagination and musicianly feeling. The final group was composed of Capriccio by Brahms, The Lark by Glinka-Balakireff, the Chopin Berceuse and Ballade in A flat, and Hungarian Rhapsodie No. 2 by Liszt.

Miss Nickles exhibited good technic, and a pleasing comprehension of the feeling of each composer. Notably fine were her presentations of The Lark and the Chopin Ballade, with of course great brilliance in evidence in the final Liszt number.

ELIZABETH HIPPLE HEARD

Elizabeth Hipple, young pianist of Philadelphia, gave an excellent recital in the foyer of the Academy of Music on February 14. In spite of the severe storm, her audience was of good size and especially attentive.

Arioso of Bach-Pirani made a pleasing first number, with its glorious melodies flanked by the difficult counterpoint. Miss Hipple brought out the theme with a tone of unusual depth and beauty. Following this came a magnificent interpretation of the great Appassionata Sonata of Beethoven. It is interesting to note in connection with this number, that Miss Hipple is the possessor of one of the few photographic copies of the original manuscript of this work, and has made a close study of it.

In the second group were the difficult Fantaisie, op. 49 of Chopin (in which again Miss Hipple's fine tone quality was heard to advantage, as well as her clear technic), the delicate Henselt étude Were I a Bird, to Thee I'd Fly (beautifully played), and a seldom played Caprice of Saint-Saëns on Airs de Ballet from the opera Alceste by Gluck.

Two Schubert works opened the final group—the Moment Musical in A flat, and the impromptu in F minor—both finely presented. The Rachmaninoff prelude in G major received an excellent interpretation and aroused much applause. The closing number was the march from suite op. 91 by Raff. Two encores were demanded and called forth a brilliant Chopin étude and Rubinstein's Romanze, both beautifully done.

Miss Hipple shows a marked musical and technical growth since her recital last season. Her dynamics are particularly worthy of note and her interpretations convincing.

M. M. C.

LEA LUBOSHUTZ

"THE SAME SORT OF VIOLINIST THAT JOSEF HOFMANN IS A PIANIST"
Chicago Tribune

"AN ARTIST OF RARE GIFTS"—N. Y. Times

SCORED AGAIN IN CARNEGIE HALL RECITAL

January, 25, 1935

Midway in her program of violin music at Carnegie Hall last night, Lea Luboshutz again stood sponsor for the Prokofieff concerto, which she introduced to New York.

As played by Mme. Luboshutz it is good program material for the violinist. But it is a work that needs more than fingers. Nor is it emotional intensity that will vitalize this music. What it requires is imagination employed in the quest of a not too obvious whimsy. This was precisely what Mme. Luboshutz brought to it in a performance that found means and ends in well-nigh perfect adjustment.

Here and elsewhere in the recital, Mme. Luboshutz sustained her reputation for exceptional musicianship and refinement of style. The violinist's tone was of uniformly good quality, warm, sensitive, personal. Harmonies were of rare purity whenever employed, and there was a nightingale in high flights on the E string. *New York Times, Jan. 26, 1935*

Mme. Luboshutz's facile technical skill was most successfully employed in the Prokofieff composition. In the preceding Bach sonata, Mme. Luboshutz demonstrated that she is fully aware of what one should do in playing Bach. From her instrument she drew an impressively large tone.
New York Sun, Jan. 26, 1935

Her return to our midst found Mme. Luboshutz in impressive and brilliant artistic form. She is a player of convincing musicianship, high taste, and full mastery of the mechanics of her instrument. A voluminous tone of refined richness and well-controlled temperament add to the enjoyment she gives to exacting listeners.

Bach was delivered along broad lines and understandingly articulated. Aside from unusual virtuosity in the Prokofieff pages, there were also bold, sweeping use of the bow—a fine Luboshutz trait—reliable rhythm and secure intonation especially in the difficult progressions of the finale with its sustained series of bird-like trills. It makes tremendous demands on the interpretative resources of the player, which Mme. Luboshutz met most successfully.

She found strong and continuous favor from the auditors.
New York American, Jan. 26, 1935

In her various appearances here she has always exhibited technical and interpretative talent of no common order and her playing last night adhered to her usual high standards. There was notable technical brilliance, the tone was of laudable clarity. Her revelation of the romantic emotionalism of the Chausson work merited high praise.
New York Herald-Tribune, Jan. 26, 1935

Mme. Luboshutz revealed in her playing maturity of thought and emotion. A fluent technic and wide dynamic range were also her possessions. *New York Post, Jan. 26, 1935*

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MME. LUBOSHUTZ HAS APPEARED AS SOLOIST WITH LEADING ORCHESTRAS UNDER
STOKOWSKI, REINER, KOUSSEVITZKY, RODZINSKI AND OTHERS

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Orchestra and Chamber Music Concerts Abound—Opera Scarce—Stravinsky Comes to Town—Toscanini Worries Orchestra—Horowitz Scores—Dancing School Establishes New Standards

FLORENCE.—Despite the atmosphere of excitement and tense application which (because of preparations for the Florentine May) obtains in this entrancing place, the concert season, like the river Arno which runs through the town, is calmly pursuing its course. The musical activities of Florence are never left to the caprices of chance, and every season is minutely arranged and laid out in advance. Here everything is done on the subscription plan, or, as they say in America, "courses" of concerts are given. The folk of Florence hear their music only in *abonnamento*; that is they subscribe to sixteen orchestra and eighteen chamber music concerts, which take place in the November-to-March period, and therefore hear an abundance of excellent music at most moderate fees. The month of April is preparation time for the Florentine May.

Nobody in the Florentine social set would think of missing the Sunday afternoon concerts, when the orchestra plays in the Politeana Theatre, or the Saturday afternoon séances (sometimes Wednesday evenings too) when virtuosos and chamber music organizations perform in the intimate White Hall of the Pitti Palace.

DIFFICULT TO PLEASE

It should be noted that the Florentine audiences have high artistic pretensions. It is difficult to satisfy completely or to arouse them to demonstrations of enthusiasm, and unless the younger and less known musicians who come here possess exceptional qualities, they need not count on a warm reception. Criticism will be just, but it will also be cold.

NOT ADDICTED TO OPERA

While the musical thought of the rest of Italy is still mainly bound up in opera, Florence goes in for concerts, and to such an extent that not a single operatic performance—not even a Bellini celebration—has been announced. Of course, opera is given in May, but that is an international festival and does not represent the musical life of the city.

ORCHESTRA PROMINENT

Vittorio Gui, permanent conductor and the man who shaped the Florence orchestra, is sharing the season with his young and capable son-in-law Fernando Previtali and several guest conductors, such as Zandonai, Mengelberg, Scherchen, Klemperer, De Sabata, Fritz Busch and Mitropoulos. The last two have already been heard.

BUSCH AND MITROPOULOS

Fritz Busch opened with a brilliant reading of the Oberon Overture (Weber) but was disappointing in Brahms' fourth and excerpts from Wagner.

Mitropoulos, a conductor from Athens, gave a beautiful reading—the first time in Florence—of Liszt's monumental Faust Symphony. He also thrilled the listeners with a masterly delivery of Ravel's charming piano concerto, appearing both as conductor and soloist.

CASELLA'S TRIO

Among recent Italian orchestral novelties the Triple Concerto by Casella, and played by the composer with his own trio ensemble, was no doubt the most important feature. This reviewer could not be present, but was told that it is distinguished music and that it met with the distinguished kind of response that so frequently greets the appearances of this so-highly esteemed Roman musician.

A CHARMING WORK

Among other new works lately brought to attention must be mentioned an overture to Twelfth Night, by Castelnuovo Tedesco. It is a graceful, exquisite piece, and can be unhesitatingly recommended to leaders in search of music that is agreeable as well as modern.

IGOR AND FLORENCE

Maestro Previtali is a great Stravinskyite and won hearty applause for having rehearsed and presented Le Sacre du Printemps. It was its first hearing (in its entirety) in Italy, I believe, and scored quite a success. The History of a Soldier, on the other hand, with which Herman Scherchen sought to increase Florence's knowledge of modern art, provoked a heated battle of hisses and applause. The work was given by a good cast and on a miniature stage which had been erected in the Pitti Hall. The rough rhythmic charm and "cute" sarcasms of the Stravinsky chamber opera proved too much for certain people present, and the resentment of one part of the audience was expressed when Countess Gravina, descendant of the house of Liszt, Wagner and von Bülow, effected a dignified retreat in the midst of the performance.

The Florence Orchestra does not take on many soloists and thus far only Horowitz has been heard. He is certainly one of the best of the younger pianists, and his reading of the Brahms B flat and the Liszt A major concertos was remarkable for rhythmic sense and high-minded artistry. Unfortunately Horowitz had to wrestle with a dragging and nervous orchestra. Toscanini had dropped in to hear what his son-in-law might do with Brahms and Liszt, and when the orchestra spied the *maestro* in his box, they simply lost their courage and gave anything but a good proof of their really excellent capacities.

VARIOUS RECITALS

Gieseking, Elman and Cassado have appeared with eminent success in the Pitti Concerts; a new string quartet consisting of players from the orchestra won a warm reception at its début; and the Léner Quartet made a deep impression in two evenings of Beethoven, Mozart, Schumann and Leo Weiner.

RENOVATING TERPSICHORE

A new item in the artistic life of Florence is the recently founded Florentine Dancing School which has already given splendid proof of its objective, namely the restoration of the dancing supremacy which Italy enjoyed in the days of Taglioni and Cecchetti. For many years the art of the light fantastic had been held down by the old-time methods of the Scala school, and this condition the Florentine Dancing School directed by Angiola Sartorio (herself a former pupil and member of the Folkwang School in Essen and for a while ballet mistress of the Rome Opera) has come to reform. The school purposes the elevation of the entire dancing art in Italy, and certainly its first exhibitions of numbers to music of Mozart, Scarlatti, and the Italian moderns have met with public approval. The school is to take an active part in the Florentine May and it is anticipated that its efforts will greatly interest the visitors.

GISELLA SELDEN-GOTH.

Choral Events Predominate in Active Cleveland Concert Span

Westminster, St. Olaf, and Resident Vocal Organizations Delight Listeners with Varied Presentations—Lauritz Melchior Heard in Strauss-Wagner Song Program

CLEVELAND, O.—The Westminster Chorus, directed by Dr. John Finley Williamson, made a deep impression on a large and fashionable audience in a long and varied program ranging from Palestrina to the present-day Jerome Kern. Much expert singing and phrasing were done in works by Bach and Brahms; Lasso's The Echo, *a tour de force* in choral technic, and Carl Fischer's Slumber Song had to be repeated. On this occasion they also presented the work by Roy Harris, Song for Occupations, commissioned by the League of Composers of New York. The English Boy Choristers, here on a good-will tour from London, attended the concert, thus paying their respects to one of our fine choirs.

ST. OLAF SINGERS APPEAR

At Public Music Hall the St. Olaf Choir appeared after an interval of eight years under the expert leadership of F. Melius Christiansen, who also contributed compositions of fine calibre to the highly enjoyable program. Other works by Bach, Grieg, Gallus and Schumann were interpreted with the finest understanding and splendid choral technic. A fine tonal balance was displayed at all times, giving the listener that rare pleasure which only true art can bestow.

Local choral organizations also figured prominently with concerts of ambitious contents. The Bach Chorus, celebrating the anniversary of the master with an all-Bach program, F. W. Strieter conducting, at Severance Hall, offered, in addition to various choral works Ruth Schauen in the Bach organ prelude and fugue in B minor, and Estella Woehrmann, playing the C minor fantasia and one of the English Suites. Choirs from several Lutheran churches augmented the chorus in several compositions.

In place of Arnold Schönberg, who was prevented by illness from appearing at the Art Museum, the management offered the Ukrainian National Chorus directed by Leo Sorochensky, who had been awarded a gold medal at the World's Fair in Chicago for his fine choral direction. Music by A. Koshetz, M. Leontivich, K. Stetzenko and others were sung.

The Fortnightly Musical Club Chorus, directed by Zoe Long Foute, presented its midwinter program at Steinway Hall. Numbers by Holst, Stoessel and Deems Taylor were programmed by the group. The soloist was Donald Dickson who, with Gladys Frizzell at the piano, was heard in songs by Secchi, Tschaikowsky and Massenet.

LAURITZ MELCHIOR IN RECITAL

The fourth in the Cleveland Concert Course series under the management of Mrs. Emil Brudno brought that towering (musically speaking) artist, Lauritz Melchior, in a Strauss-Wagner program to Public Music Hall. Ovation upon ovation followed each number from Lohengrin and Walküre; likewise was Othello's Monologue from the opera delivered in superlatively dramatic style. Four of the best loved Strauss songs were an innovation, as we are accustomed to hearing them sung almost invariably by women. What an experience to hear them interpreted with the utmost delicacy and finesse by this exemplary Siegfried. Needless to say, the audience was insatiable and was graciously awarded additions to the printed list. On the same program Norma France was heard in two groups, poorly chosen, as they were wedged in between the glorious splendors of the *Heldentenor*. Mr. Weiser furnished splendid support at the piano.

Another concert of interest was given by the Fortnightly Musical Club when Ben Burtt directed an octet of male voices in his own settings of poems from Tennyson's The Princess. Cassius Chapel, who arranged the program, also offered the Mendelssohn trio in D minor, op. 49, played by Ione Coy, violin, Douglas March, cello, and Agnes Rocher, piano. Harriet Thoms sang two arias: Senta's Ballade and Isolde's Love Death. William Hughes played several piano compositions.

R. H. W.

"A Most Captivating Singer and a Consummate Actress." Portland News

"Effortless Legato . . . Tone Limpid and Rich." New York Times

"Admirable Dramatic Insight." New York Sun

LOUISE ARNOUX

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Lehmann Made Honorary Member of Ann Arbor Sigma Alpha Iota

ANN ARBOR, MICH.—Lotte Lehmann, soprano of the Metropolitan Opera, was initiated on January 24 into honorary membership in the Alpha Chapter of Sigma Alpha Iota, located at the University School of Music. Owing to the fact that Mme. Lehmann was scheduled for a concert that evening in Ann Arbor, the initiation was informal and the social activities connected with it confined to a luncheon in her honor given by the chapter. Mme. Lehmann is the latest of a long list of distinguished musicians who have accepted honorary membership in Alpha Chapter. These, in the order of their entry into the fraternity, are Jeanne Boyd, Sylvia Lent, Lea Luboshutz, Djina Ostrowska, Marion Telva, Leone Kruse, Frances Hamilton Rybolt, Leonora Corona, Marie Montana, Ada Bicking, Lily Pons, Ruth Haller Ottaway, Göta Ljungberg, Grete Stueckgold and Rose Bampton.

(*Photo by Setzer, Vienna.*)

LOTTE LEHMANN

Cameron Reengaged as Seattle Conductor

(*Special telegram to the Musical Courier*)

SEATTLE, WASH.—Enthusiasm at the final concert of the Seattle Symphony Orchestra was greatly augmented by the announcement of the reëngagement of Basil Cameron as conductor for next season and that the 1935-36 concerts would be extended fifty per cent. over this season.

J. H.

Schönberg Joins Juilliard Faculty

Arnold Schönberg, composer and teacher, will join the faculty of the Juilliard Graduate School at the beginning of the school year 1935-36, according to the announcement of Ernest Hutcheson, dean of the Juilliard School of Music, New York.

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Palestine Supports Vital Movement for Establishing Musical Culture

Orchestral, Conservatory and Operatic Problems Being Met with Warm Idealism in Cities of the Holy Land

JERUSALAM.—Arriving in Palestine, the music-lover is naturally interested in learning about the actual state of music there, and to form a notion of what its future development may be like.

This development, as indeed most of the effort to transplant European musical culture to the land of the Prophets, is due to the German immigration impelled by the Hitler rule of the past two years. The new "colonists" have brought many new needs to the country—demands unknown to the Russian, Polish, American and other settlers of former immigration periods.

Perhaps the most deeply-felt need of all is that of spiritual relaxation from the terrific problem of creating home life under Palestinian conditions. Those who have had to give up former intellectual pursuits for the more manual labors of "building up Palestine," instinctively turn to the solace of music for release from present hardships, home-sickness, doubt and unrest.

Here music has a great rôle to fulfill, and who knows but that with her power to speak to humanity's heart, she may not be a signal factor in welding sojourners in "the promised land" into one people?

Two Music Centres

The musical life of Palestine centres chiefly in the country's two most important towns: Jerusalem and Tel Aviv. The third is Haifa, and though it is growing rapidly along industrial and commercial lines, and is visited by touring artists and organizations, it is still in the background.

Geographically, not much lies between Jerusalem and Tel Aviv—they are only forty miles apart—but in every way they totally differ from each other. Jerusalem is one world; Tel Aviv is another.

The former, the capital and seat of government, foyer of a socially active British colony, is the home of the greatest historical-religious traditions of mankind. It is also the centre of the intellectual life of Palestine. The university is there. It is the headquarters of learning and of archeological and spiritual research, while its picturesque hillside dwellings are inhabited by people from many races and nations, practicants of dozens of creeds and sects.

Tel Aviv on the other hand, is a brand new creation, Jewish from top to bottom, an entirely modern community. With American-like speed it has grown out of the desert sand and in spite of its extreme youth has become the focus of all the new Hebrew national and cultural aims. It is purely Jewish in language and thought.

Evident Rivalry

As almost invariably happens where two ambitious communities are so close together, there is bristling rivalry between Jerusalem and Tel Aviv for spiritual and material leadership. The same also obtains in the musical domain, not always to the good of music and musicians.

The unfortunate aspect of these petty jealousies is that they and nothing else, have and still are preventing the founding of a permanent Palestine orchestra, an orchestra being the paramount need of the Palestine musical public today. Such an orchestra depends upon close and self-abnegating coöperation on the part of Jerusalem and Tel Aviv. Due to personal questions such coöperation is not forthcoming and it is a curious fact that while foreign artists here receive every possible aid, those definitely settled in Palestine, the instant they begin to give proof of activity, have to contend with much opposition from one side or the other.

Serious Problems

In addition to the personal and financial problems which would interfere with the establishment of a permanent orchestra, is the task of finding players of wind instruments. The orchestra can include only Jewish members and while there is an abundance of string artists to draw from, there are not enough blowers of wood and brass for an orchestra. During his last visit here, Bronislaw Huberman, admired and adored all over Palestine, not only as a "big" artist but also as a confirmed Zionist, donated a considerable sum of money to the fund of a future permanent orchestra.

Tel Aviv Organizes an Orchestra

Thanks to the financial precedence it has over Jerusalem, Tel Aviv has managed to form an orchestra for the 1934-1935 season. Ten concerts with interesting programs and first-class soloists have been announced but it is an open secret that unless Jerusalem comes across with a helping hand this orchestra cannot hope to be a permanent creation. The concerts mentioned are to be conducted by Michael Taube, a German Russian temporarily immigrated from Berlin, where for many years he conducted chamber orchestra concerts and more recently, the Jewish Cultural Association in Germany under the Hitler rule.

The Jerusalem Conservatory

The Jerusalem Conservatory of Music and Dramatic Art, founded a year ago, is the centre of musical education for the country. It is an entirely Jewish institution, though under the Protectorate of the British High Commissioner and having on its Board of Directors as Government representative, the Director of Arts and Crafts of the Palestine Department of Education. The English social set of Jerusalem are also keenly interested in the conservatory.

According to its literature, the Palestine Conservatory is an institution where teachers experienced in European methods and the observation of Palestinian peculiarities, work collectively for the furtherance of musical education. It is run mainly on German lines, most of the twenty-two members of the teaching staff being German. About 160 pupils are now enrolled. The curriculum includes every branch of musical instruction for students of all ages. Teachers and pupils all seem to work together in a spirit of love and devotion and with the idealism necessary to really successful work in Palestine.

The idealism in question finds its greatest source in the person of Emil Hauser, director. Hauser is a violinist and was formerly leader of the Budapest String Quartet. He is now devoting all his strength and energies to his voluntarily chosen life task of putting Palestine musical culture on a solid basis. He aims to elevate the musical level of the country by educating the rising generations. He has also founded the Palestine Quartet, of which he is the leader and of which Thelma Yellin, a pupil of Casals, is the cellist.

Quartet to Tour

The Palestine Quartet hopes soon to go on a tour of Europe and America, for the purpose first of calling the world's attention to the musical effort being made in Palestine; and second to raise funds for the Jerusalem Conservatory which is in sore need of assistance. For the present the British Government, having to meet more urgent educational needs (85 per cent of the Mohammedan population are illiterate) refuses to subsidize the conservatory, and as tuition fees in Palestine are incredibly low the school has to depend upon its devoted "Society of Friends" for help.

As concerts can be successfully given in only three towns, the long journey to and from Palestine hardly pays the average artist. The Palestine Concert Agency furthermore declares the bringing of second-rate artists a hopeless undertaking, the public here being extremely critical. Fortunately there are some world-famous Jewish artists who consider themselves members of the persecuted and struggling Jewry of the world, and who are willing to make sacrifices in order to come and play for "their own people." Some have appeared in the most isolated corners of the country, in assembly rooms, sheds and shelters, or the open-air, before the most enthusiastic and grateful audiences imaginable. In this connection, Huberman ranks first in popularity, even in the smallest Kibbuz (Hebrew for a minor Jewish settlement) and while in Jerusalem he devoted many hours to working with the Conservatory Board of Directors, rehearsing and playing with the Palestine Quartet, and so on.

Jascha Heifetz, who is exceedingly popular at Tel Aviv, has donated a fund to that place for the erection of a Jascha Heifetz Concert Hall. Last season Artur Schnabel gave several Beethoven recitals in Palestine, and this season the country is to have Thibaud, Brailowsky, Casadesus, Busch, and Szigeti.

Operatic Tentatives

Plans are under way for the creation of a National Hebrew Opera Company to give performances in Jerusalem, Tel Aviv and Haifa. Successful attempts to launch an Association for Chamber Opera have already been made, and several productions directed by young German conductors, have met with hearty approval.

Material A-Plenty

The material for a good opera company can be found right here in Palestine. The people are naturally musical, there are many good voices, a number of fine choruses, and the musicality of the Hebrew actors (who in nearly every rôle have to sing and perform rhythmically) is quite out of the common. But not until financial difficulties are surmounted can Palestine hope to have an opera on a par wtih its famous theatres.

GISELLA SELDEN-GOTH.

Seattle Players Give Thompson Symphony

American Work Conducted by Basil Cameron with Success—"Pop" Concerts Attain Popularity—Chorus Assists in Handel Excerpts

SEATTLE, Wash.—Under Basil Cameron, the Seattle Symphony Orchestra continues to draw capacity audiences whose response to the noticeable refinement of the orchestra is most gratifying. At the last regular concert the featured symphony was that unique and exceedingly attractive work, the second symphony of Randall Thompson. First impressions of the symphony are those of sheer joy and enthusiasm. Short themes, many with a jazz flavor (but with melodic lines which make sense) are to be heard throughout. It is remarkable in its continuity in face of the numerous themes, which could so easily have made the opus become choppy and disjointed. Mr. Cameron enjoyed conducting, the orchestra enjoyed playing and certainly the audience enjoyed hearing the work—which after all constitutes the best test of musical worth.

Two overtures, Coriolanus (Beethoven) and Academic (Brahms) were included on this program, and the Siegfried Idyll and introduction to Act III of Lohengrin (Wagner) brought the concert to a fitting close.

Three Pop concerts have been presented during the past month. January 12, with Marie Montana as guest soloist, the orchestra offered an exceedingly varied program. John Hopper was at the piano for Miss Montana in her group without orchestra accompaniment.

On January 26, assisted by a chorus of 200 voices (trained by Arville Belstad) the orchestra offered numerous selections from the Messiah (Handel) as the second half of the program. Margaret Moss Hemion, soprano and August Werner, basso, were the soloists, while the chorus was composed of several combined choral clubs of the city. The Beethoven fifth symphony was given an adequate performance as a prelude to these selections from the Messiah.

Probably the most enthusiastically received concerts of the "Pop" series so far this season, was the one given February 3, at Meany Hall, at which Junior Rosen, talented violinist in his early teens, gave a remarkable performance of the concerto in E minor (Conus). Young Rosen's interpretation had a smoothness that comes usually with much greater maturity. In a reserved manner, he displayed a clean technic, a lovely tone quality and in all captivated his audience. Elbert LeRoy Bellows, tenor, was given a warm welcome by the audience both in his numbers with orchestra and with piano (John Sundsten, accompanist).

Club Presents Composer

Elinor Remick Warren, composer-pianist from California, was the guest artist January 21, at the annual concert of the Philomel Club—R. H. Kendrick, conductor. Miss Warren played two attractive piano groups, in addition to playing the piano score for her Harp Weaver which was sung by the club. Other choral numbers on the program included an entire group of her compositions, some of which had been dedicated to Mr. Kendrick and the Philomel Club. All of the compositions were by women composers which added interest indeed to the evening.

Nationally known artists who have appeared in Seattle this past month are Jascha Heifetz, Jose Iturbi, and Monte Carlo Ballet Russe.

J. H.

AN AMERICAN ARRIVES!!!!

FRANK SHERIDAN

PIANIST

Frank Sheridan Is Heard in First of Two Recitals

Young American Pianist Presents Discriminating Program at Town Hall

Franck Work Wins Praise

Memorable Mozart Playing Offered in C Major Sonata

By Jerome D. Bohm

A pianist whose accomplishments have never been adequately recognized here is Frank Sheridan, who gave the first of two seasonal recitals in Town Hall yesterday afternoon. This young American is, on the strength of his performances on this occasion, entitled to a niche on those lofty heights ordinarily reserved for distinguished players of European origin. Without wishing to appear chauvinistic or unappreciative of the illustrious foreign-born pianists who have won deserved laurels here, one would like to see a musician of Mr. Sheridan's extraordinary abilities receive his share of the acclaim sometimes expended on less deserving recipients.

Mere Virtuosity Not His Goal

There was no element of novelty provided by the program, but it was chosen with discriminating taste, leading off with the fantasie and fugue in D major of Bach and traversing successively the prelude, chorale and fugue of Franck, Mozart's sonata in C (K. 330) and the twenty-four preludes, Op. 28, of Chopin.

Mr. Sheridan must be included in that exclusive category of musicians who concern themselves first and foremost with the composer's message. He is concerned only with the technical phases of his art in so far as they will enable him to communicate the content of the work in hand to his hearers. He has, it is true, a comprehensive mechanical equipment, which permitted him to set forth without apparent effort such intricate and difficult pieces as the fugue of the Franck work or the Chopin preludes in B flat minor and D minor. But mere virtuosity is never his goal.

It would be difficult to recall so stylistically accurate, so tonally persuasive, so poetically conceived an interpretation of the Franck prelude, chorale and fugue as Mr. Sheridan's. The plasticity of his phrasing and the consistent fluidity in the melodic contours of the composition without damage to the structural form were attributes seldom encountered. Warming, too, was his romantic version of the Bach fantasie and fugue, which was not devitalized by a dry-as-dust "classic" treatment.

Mozart Sonata Wins Praise

Memorable Mozart playing was offered in the C major sonata with its infinitely tender andante cantabile and final allegretto movement, which recalls to mind some of the most enchanting pages in "Zauberfloete," the duet between Pamina and Papageno. With his chromatically hued dynamic palette and his rare poetic sensibilities, **Mr. Sheridan succeeded in an evocation of the shifting moods of the twenty-four Chopin preludes such as it seldom achieved in the concert hall.** A large audience gave ample demonstration of its appreciation, and the pianist responded with several encores.—*New York Herald-Tribune, Sunday, January 27, 1935.*

NEXT NEW YORK RECITAL

TOWN HALL, SUNDAY AFTERNOON, MARCH 24

SOLOIST WITH NATIONAL ORCHESTRAL ASSOCIATION

LEON BARZIN, CONDUCTOR, CARNEGIE HALL, TUES. AFT., MARCH 12

Management: RICHARD COPLEY, 113 West 57th Street, New York

Steinway Piano

NEW YORK CONCERTS

FEBRUARY 11

Beethoven Association Especially delectable was the program provided by the Beethoven Association in its subscription concert at Town Hall. In commemoration of the Bach and Handel aniversaries, a large portion of the music was drawn from the works of these composers and presented in the eighteenth century manner. The artists appearing were Lily Pons, soprano of the Metropolitan Opera, with Arpad Sandor as accompanist; Lea Luboshutz and Louis Persinger, violinists; Georges Barrère, flute; Ralph Kirkpatrick, harpsichord; and Leon Barzin, conducting a small string ensemble.

It was stated that Miss Pons had loyally consented to appear despite a cold; nevertheless her brilliant performances of airs by Campra, Mozart, Weber, Bishop and Rossini, with Mr. Sandor as a sensitive piano co-artist and Mr. Barrère providing a flute obbligato to the Bishop number, charmed listeners by their scintillant vocal technic. She received warm applause and numerous recalls.

The instrumental numbers offered a rich feast of inspired music, delightfully presented. The first one was Bach's Brandenburg Concerto No. 5, in D, by the ensemble with Mme. Luboshutz, Mr. Barrère and Mr. Kirkpatrick playing the violin, flute and harpsichord solos with distinguished mastery. This work gains in unified effect by the use of the earlier keyboard instrument, and it was enlightening to hear it performed with the timbre and dynamic scale for which it was written. Mme. Luboshutz, Mr. Persinger and Mr. Kirkpatrick collaborated in the Handel trio in E for two violins and harpsichord, done with beguiling tonal quality and superb musicianship. Last on the list came Bach's concerto in D minor for two violins, by the ensemble with Mme. Luboshutz and Mr. Persinger again as soloists. Both are to be highly commended for their achievement in subordinating their individual styles to the purpose of the composer in so poised and authentic an interpretation. Mr. Barzin conducted his players with spirit, skill and assurance, and Mr. Kirkpatrick's sensitive and highly proficient clavecin playing added much to the novelty and charm of the program. All the artists enjoyed enthusiastic approval from the large audience.

Madeleine Monnier A program of cello music was given in the concert hall of the Barbizon-Plaza by Madeleine Monnier on Monday evening. Her offerings included the first American performance of a ballade by Cyril Scott and Alla Gitana by Paul Dukas, the Scott score dedicated to Miss Monnier. Her first group comprised Andrea Caporale's sonata and the unaccompanied suite in G of Bach. She also played pieces by Brahms, Boccherini, Albeniz, Ravel, Kreisler, Fauŕé-Ronchini and Davidoff. Poised and attractive on the stage, Miss Monnier plays with feeling and imagination. Her interpretations are interesting and have the glow and warmth of individuality. A large and appreciative audience applauded Miss Monnier. Edward Harris was the musicianly accompanist.

FEBRUARY 12

National Orchestral Association Leon Barzin, conducting the National Orchestral Association at their Carnegie Hall matinee, set up an arresting program that was also appropriate to the date—Lincoln's Birthday. Two American artists assisted, Ethyl Hayden, soprano, and Lois Phelps, pianist. The latter played MacDowell's D minor concerto. She displayed dash, romantic ardor, and command of technic and agreeable tone.

Miss Hayden, suffering from a cold, "sang above it," as vocalists say, and did so with artistic result and public success. She revealed her customary musical understanding, expert delivery and tonal fullness in Mozart's aria from Il Re Pastore (concertmaster Louis Edlin playing the violin obbligato) and three songs, with orchestral accompaniment, by Ravel. Miss Hayden was recalled repeatedly.

Barzin's interpretative mastery and baton skill were supported admirably by the eager and accomplished orchestra, in an overture by Cimarosa (Secret Marriage), excerpts from Mendelssohn's Midsummer Night's Dream and Wagner's Ride of the Valkyries.

Nita Gale Nita Gale (Mrs. Solon Alberti), soprano, presented her first song recital in New York at a Town Hall matinee. Miss Gale culled her program selections from a wide variety of local literature, combining operatic arias and songs. Her appearance drew a sizable audience to hear her in Del mio core, from Orfeo (Haydn), The Smiling Dawn, from Jephtha (Handel), Wonne der Wehmuth (Beethoven), L'ai-je bien entendu, from Iphigenie in Aulis (Gluck), Gretchen am Spinnrade (Schubert), Die Soldatenbraut (Schumann), Lasst mich Ruhen (Liszt), Hinaus (Ries), C'est l'extase and Chevaux de Bois (Debussy), Le Reveil de la Mariée (Ravel), Le Jardin des Bambous (Alin), Españia (Chabrier), Unto All Things Voice Is Given (Kramer), Dreams (Krah), Five Eyes (Gibbs), Four Thumb-Nail Sketches from the Japanese, and El Zingaro (Alberti).

The artist is a graceful and charming figure on the platform and has a regal and gracious stage presence. Her vocal production is good and she gave stylistic interpretations of her large assortment of material. She has a voice of wide range, which she used with especially excellent results in the first two classic airs. Her singing line is fluent and she is a resourceful interpreter of song. She has marked musicianship and shows evidence of sound and well informed training. Besides figuring as a composer her husband, Mr. Alberti, furnished admirable piano support. Miss Gale was the recipient of much applause.

Robert Goldsand A second New York recital within ten days was given by Robert Goldsand, youthful Viennese pianist, in Town Hall on the evening of Lincoln's Birthday. Again Mr. Goldsand contributed playing of individuality marked by a fresh approach to familiar classics and more modern music. His art is conceived on an intimate scale, is tonally winning and is as delicately proportioned as an etching. Yet he found reserve strength and brilliancy for the larger moments of the compositions. The chief items were Schubert's "Wanderer" fantasie and the Paganini variations of Brahms, with the Ravel sonata as a representative of contemporary music. There were some technical inequalities in his readings, but these were counterbalanced by the musicality of his performances. Smaller items included three chorale preludes by Bach, a Hummel rondo, a Prokofieff toccata, Raindrops by Palmgren, the Liszt arrangement of Saint-Saëns Danse Macabre, and the Liszt La Campanella. The latter works brought bravura playing of a compelling sort and moved his auditors to warm applause and requests for encores.

FEBRUARY 13

Philharmonic Orchestra Wagner Night at Carnegie Hall this Wednesday evening, with Toscanini conducting the Philharmonic Orchestra! The concert was for the benefit of the Pension Fund of the organization.

Is it any wonder that a vast audience was on hand? Is it any wonder that a reviewer's task is made easy in reporting the event?

Let the record stand that the *maestro* was in lofty mood, the orchestra played with heart and soul—to say nothing of its renowned skill and tone—and the listeners rent the atmosphere with plaudits and shouted approbation. Flaming performances, electric interest, and a celestial offering of monumental music, gloriously interpreted.

The list comprised: Flying Dutchman Overture; Lohengrin Prelude and third act Introduction; Siegfried's Death and Funeral Music; Meistersinger Prelude; Siegfried Idyll; Parsifal Good Friday Spell; Prelude and Liebestod, from Tristan and Isolde.

Henriette Michelson A program of Beethoven's piano music was presented at Town Hall on Wednesday night by Henriette Michelson, a member of the faculty of the Institute of Musical Art of the Juilliard School of Music. Her selections comprised four sonatas, the op. 2, No. 3 in C; op. 31, No. 2 in D minor; op. 57 in F minor; and op. 111 in C minor. The worthy projection of these scores was an undertaking of some magnitude, but Miss Michelson encompassed it with assurance, technical brilliance and flowing grace of execution. The varying depth and intensity of mood of the different sonatas, which represented a wide period of the composer's development, were brought out with admirable clarity. The audience, a good-sized and receptive one, displayed keen enthusiasm throughout the evening.

FEBRUARY 14

Haarlem Philharmonic Wilbur Evans, baritone, and Ethel Bartlett and Rae Robertson, two-pianists, were featured before the Haarlem Philharmonic Society in the grand ballroom of the Waldorf-Astoria on Thursday morning. Opening his offerings with Mendelssohn's By Celia's Arbor, a seventeenth century number entitled Begone! Dull Care, and a Bach aria, Mr. Evans sang Malashkin and Moussorgsky songs, the aria Eri tu from Verdi's Masked Ball, and items by Bantock and Wolfe in his subsequent appearances. He has a voice of pleasing quality, backed by comprehensive technic and sensitive musicianship. The audience called him back for further hearings. Erl Beatty was his excellent accompanist.

The Bartlett-Robertson team disclosed their notable unity of tonal mechanics and expressive intent in Bach's sonata in E flat, Malaguena (Lecuona), a scherzo by Arensky, gavotte (Gluck-Doebber), Abram Chasins' two piano adaptation of the Strauss-Schulz-Evler version of the Blue Danube waltz, and two pieces dedicated to Bartlett and Robertson, Polka by Lennox Berkeley, and The Poisoned Fountain by Arnold Bax. In every composition, from Bach to Bax (a long step musically if not orthographically), the two were in complete accord with one another and with the idiom under interpretation. They won enthusiastic plaudits and granted several encores.

Philharmonic Orchestra Toscanini and the Philharmonic started their Brahms cycling last week with the first of six concerts in the series at Carnegie Hall. Thursday, Friday, and Sunday afternoon the program consisted of the Haydn Variations, Double Concerto (for violin and cello) and first symphony. In the concerto, the soloists were Mishel Piastro and Alfred Wallenstein.

All this music has been done here in the past by Toscanini and his interpretations are familiar and famous. However, they are also of profound effect no matter how often he repeats them. At the opening concerts of the present undertaking the *maestro* was in his highest form—indeed, when is he not?—and the audience responded with deafening fervor which included loud cheers.

A Brahms cycle has particular interest and value these days when there is intense public absorption in the music of the greatest absolute symphonist after Beethoven.

Messrs. Piastro and Wallenstein gave truly musical delivery of their parts in the concerto, with execution and tone of quality to be expected from such outstanding artists. They scored a rousing success.

FEBRUARY 15

Emanuel Feuermann That eminently fine cellist, Emanuel Feuermann, who has made such a striking success in America this winter, gave his farewell recital at Town Hall and was acclaimed by a large Friday evening audience.

With Fritz Kitzinger lending polished piano aid, Feuermann gave a deeply musical and remarkably feeling and tasteful performance of Beethoven's lovely A major sonata, op. 69. The cellist's pure tone, his facility in phrasing, and unfailing skill with fingers and bow, made his delivery a joy to connoisseurs.

The same qualities shone also in the rest of the program, with perhaps especial beauty in his chaste styling of the D major Variations by Tartini, and profound seriousness and interpretative breadth in the unaccompanied suite by Reger.

Much charm and other lighter grace came to hearing in short works by Bloch, Ravel, Dvorak and Piatti.

Many of his renowned cello colleagues were present and joined the rest of the auditors in long lasting applause and demands for encores.

It is to be hoped that Feuermann will revisit America soon again and give further edification with his superior art.

LAURITZ MELCHIOR,
tenor of the Metropolitan Opera, as Siegfried, one of his most notable rôles. In addition to his Metropolitan appearances and concert and opera engagements in cities of the Pacific Coast and Middle West, Mr. Melchior this season sang with the General Motors Symphony Orchestra over WJZ.
(Photo by Carlo Edwards.)

FEBRUARY 16

Philharmonic Concert for Children Ernest Schelling, for his third concert for children and young people, twelfth season, conducted the New York Philharmonic in a program illustrating the minuet and scherzo. The latter form was exemplified by the scherzo from Beethoven's Pastorale Symphony and by Dukas' The Sorcerer's Apprentice, as well as by Henry Hadley's Scherzo Diabolique and Mr. Schelling's own scherzo from Suite Fantastique. Dr. Hadley mounted the podium to conduct his own work, which was a musical description of a "terrifying automobile ride at night, exceeding all speed limit." Mr. Schelling conducted his composition from the piano. Both American composers were given delighted applause by their young hearers. Mr. Schelling continues his interesting and judicious practice of featuring work done by the children in connection with these programs, including on this occasion slides of a cartoon drawn by one of the youngsters depicting the story of the Sorcerer's Apprentice. Minuet excerpts were by Haydn and Mozart, with appropriate colored slides. The "everybody sing" number, first sung by The Friends' Seminary Choral, was an Old Austrian Hymn by Haydn. The usual thronging attendance marked this concert.

Ossip Gabrilowitsch In his historical series illustrating the development of the piano concerto form, Ossip Gabrilowitsch (with the National Orchestral Association under Leon Barzin) presented another Town Hall matinee program, this time offering four concertos: Chopin, E minor; Schumann; Liszt, A major; and Weber's Konzertstück.

As before, the auditorium was crowded to hear the distinguished art of Gabrilowitsch in such typical and atmospheric surroundings—a small auditorium, intensively specialized listeners, a brilliant leader, and an enthusiastic orchestra of young players.

The favorite pianist was in admirable command of his resources. His musical instinct found ideal utterance for the romantic concertos and his touch and tone adjusted them-

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selves as appropriately. He made all the keyboard presentations into voicings of transfigured beauty. With Gabrilowitsch's power of eloquence and vitality of delivery, none of the lovable old pages sounded outworn or pale. One heard convincingly the nostalgic poesy of Chopin; the charmful sentiment of Schumann; the decorative tunefulness of Weber; and the colorful sonorities of Liszt.

His enraptured audience rose to Gabrilowitsch and showered him with brilliantly won honors. He shared them deservedly with Barzin and his cohorts, for their firm yet flexible partnering in the orchestral part of the pleasures represented by this extraordinarily suggestive concert.

Andres Segovia Making his renewed appearance in New York after an absence of several years, Andres Segovia, Spanish master of the guitar, crowded Town Hall with an evening audience of capacity proportions. Indeed, there were about 100 standees and many other eager patrons had to be turned away from the box-office.

Segovia seems to be a more consummate artist than ever, if that were possible. His absolute control of his instrument continues to astonish and to charm. Also, one never ceases to marvel at Segovia's complete musicianship, his impeccable rhythm, and his ability to shade tone on a medium which generally lacks color when played by lesser executants. Under his hands the guitar seems to lose its "plucked" character and to be capable of a deceptively simulated legato.

As usual, the Segovia selections were made up of classical and modern works. Bach—and how phenomenally the Spanish interpreter reads that composer!—was in evidence with a Prelude, Fugue, and Loure; Haydn, with a Minuet; S. L. Weiss (seventeenth century) a Gigue; R. de Visee (guitarist at the court of Louis XIV) a Suite in D.

More recent examples stemmed from Sor, Tarrega, Granados, Albeniz, and Torroba—of the latter, a Suite Rojana.

Beautifully proportioned, clearly articulated, exquisitely shaded and modulated, flawlessly executed, all of Segovia's performances gave unalloyed musical and tonal delight.

The Iberian part of the program brought its own unique fascinations, especially for the many Spanish auditors.

Enthusiasm ran rife throughout the evening and Segovia had to add extras to his scheduled list.

This evening (February 23) he will give his second Town Hall recital. One of the numbers will be nothing less than—Bach's Chaconne!

FEBRUARY 17

Philharmonic Orchestra A Sunday matinee house at Carnegie Hall enjoyed to the limit the fine program repeated from the previous two concerts of the Brahms Cycle now being given by the Philharmonic Orchestra under Arturo Toscanini. Again the leader and players thrilled their listeners and at the end of the C minor symphony, a pandemonium of approbation arose which decreased only when the lights in the hall began to dim.

There were intense and moving performances also of the Variations on a Haydn Theme, and the double concerto for violin, cello, and orchestra. The solo parts were done in noble and masterful style by Messrs. Mishel Piastro and Alfred Wallenstein, who always gave an ideal reading of the work. They had an ovation of their own and many recalls, the rousing applause coming not only from the public but also from the orchestral associates of the two artists.

Arthur Loesser A piano recital of substantial musical interest held the attention of the audience at Town Hall on Sunday afternoon, when Arthur Loesser, pianist of New York and a member of the faculty of the Cleveland Institute of Music, made one of his too infrequent appearances before metropolitan music-lovers. A comprehensive program embraced numbers of Scarlatti, Haydn and Mozart in the first group; the Brahms sonata in C, op. 1; two Godowsky pieces, An Epic and Resignation; Debussy's La Puerta del Vino and Ondine, and Chopin's Variations on a Theme by Halevy, op. 12. Mr. Loesser is a pianist of finesse and sensitivity, qualities which he combines with the powers of the virtuoso and the discernment of the scholar. His interpretations partake of a spacious temperament which encompasses the long gamut of nuances demanded by his list, presenting with equal felicity the classic phrases of his opening numbers, the freer melodies of Brahms, and the tonal picturizations included in the final offerings.

Maganini Chamber Symphony The final New York appearance this season of the Maganini Chamber Symphony (Quinto Maganini, conductor) was devoted to an Anglo-American program, in Town Hall last Sunday evening. Orlando Gibbons' London Street Cries, for voices and strings, a rare and delightful Elizabethan work only recently restored, was presented by the ensemble, assisted by Theodate Johnson, soprano; Millicent Russell, mezzo-soprano; Arthur Bailey and Albert Barker, tenors, and Sidney Ballinger, basso. This was in many ways the high point of the evening, in its genuine recreation of the life and atmosphere of an era. Delius' Air and Dance and H. Waldo Warner's suite, The Broad Highway (world première) completed the English representation. The Warner suite is composed of seven sections picturing various aspects of nature. Suggestions of British folk music are employed in it with skilled treatment. Though perhaps not as original as some of the composer's other works heard here, it is pleasing music by a cultivated and highly competent craftsman.

The American section included a first performance of John Tasker Howard's Foster Sinfonietta, based on themes from that composer's songs, used with little alteration. It can hardly be said that the composition as a whole attains to unity or transfigures its material, but it represents an apt use of the themes with refreshing simplicity and vigor. Robert Crawford, baritone was the soloist in Maganini's Cynara, for voice and orchestra, and added another work by the conductor, Bright Star, as an encore. Mr. Maganini's talents as a composer were shown to be witty and original. The rest of the list consisted of repetitions of William Grant Still's Africa—Land of Romance, Carl Ruggles' Lilacs, Mary Howe's Sand, Daniel Gregory Mason's Free and Easy Five Step, and Lamar Stringfield's Cripple Creek. These colorful compositions painted a wide vista of native scene, extremely diverse in the methods employed, but suggestive of the vigor which resides in the American muse and of the possibilities contained in our many well-equipped creative talents. The audience was warmly appreciative of the playing and of the conductor's comments on the music.

Other Concerts

Harriette Cady, pianist, Steinway Hall, February 13, afternoon.

WJZWEAFWABCWOR

Edwin and Jewel Bethany Hughes broadcast the Mozart concerto in E flat for two pianos over WOR with the Newark, N. J., Civic Symphony Orchestra (Philip Gordon, conductor), on Febraury 16. . . . Beniamino Gigli was heard in Italian folk-songs during an international broadcast from Rome over a WJZ network, on February 16. On the same program Count Galeazzo Ciano, Minister of Public Relations, discussed Radio as an Instrument of International Understanding. The Royal Carabinieri Band presented several numbers. . . . February 17, a concert program of the music of Richard Strauss was sent out on WJZ's weekly feature, Radio City Music Hall on the Air. The orchestra played the two tone poems Don Juan and Till Eulenspiegel. Songs with orchestral accompaniment were offered by Viola Philo, soprano, and Jan Peerce, tenor. Henrietta Schumann, pianist, played the composer's Burleske. . . . With Rose Bampton and Lauritz Melchior, both of the Metropolitan Opera, in the title rôles, Saint-Saëns' opera Samson and Delilah was sung in English by the Chase and Sanborn Opera Guild, February 17, on WJZ. Wilfred Pelletier of the Metropolitan was the conductor and Deems Taylor the narrator. . . . Bernard Wagenaar, American composer, was guest on the American Composers' Hour over WOR, February 17. With Eddy Brown, violinist, who has arranged the series, Mr. Wagenaar played his sonata for violin and piano. He also conducted the orchestra in a performance of his Sinfonietta. . . . The General Motors Symphony Orchestra, for its February 17 concert on WJZ, featured Bronislaw Huberman, violinist, as soloist, and Hans Kindler as conductor.

The third program in the new series of Music and American Youth broadcasts over WJZ network came from the NBC studios in Radio City on February 17, and presented children of the grade and high schools of Montclair, N. J., in orchestral and vocal selections. Frank G. Pickell, superintendent of schools in Jersey City, discussed Music in Education in a short address during the program. He introduced Doris E. Mooney, supervisor of elementary music; Sayward F. Rowell, supervisor of instrumental music, and Arthur E. Ward, director of music education, who conducted choruses and a brass choir in folk-songs of various countries and numbers by Brahms, Bach, Sibelius and other composers. . . . February 18, WJZ carried a concert by Robert Goldsand, young Viennese pianist. In observance of the approaching anniversary of the birth of Frederic Chopin, February 22, Mr. Goldsand played the seldom heard op. 2, variations on a theme from Mozart's Don Giovanni. . . . Richard Crooks returned to the Voice of Firestone concert (WEAF) as guest soloist on February 18, with the Voice of Firestone orchestra and chorus under the direction of William Daly. The tenor sang Gounod's Ave Maria, La Rêve from Manon, and Until, as solos; with the chorus he was heard in Herbert's Ah, Sweet Mystery of Life. Mr. Crooks and Margaret Speaks gave the first act duet from Madam Butterfly. . . . Lawrence Tibbett, singing Ford's monologue from Verdi's Falstaff, re-created the rôle which first brought him prominence ten years ago as a feature of his February 19 broadcast with Wilfred Pelletier's orchestra over the WJZ network.

On February 19, a series of eight symphony concerts by the Cleveland Orchestra under the baton of Artur Rodzinski was inaugurated over WJZ. The initial program opened with an arrangement by Loesser of Franck's organ chorale in E, No. 1, followed by Shostakovitch's symphony, op. 10. Concluding the concert were two Wagner excerpts, from Götterdämmerung and Lohengrin. . . . With Sir Hamilton Harty, English conductor, as guest on the podium, a feature concert of Mendelssohn, Schubert and Tschaikowsky works was performed by the Rochester Civic Orchestra (WJZ), February 20. . . . Also on WJZ, February 20, Egon Petri presented a special Chopin concert, celebrating the forthcoming 124th anniversary of the composer's birth. Mr. Petri played Chopin's Twelve Studies, op. 25, believed to be the first radio performance of an entire book of Chopin études. . . . Five "new" songs by Johannes Brahms, recently discovered in Vienna, had their first performance in this hemisphere over WJZ on February 21. These songs were unearthed last November by Dr. Karl Geiringer, and comprise song settings of five portions of Ophelia's mad scene in Hamlet. They were written for Olga Prescheisen when she appeared in the Shakespearean drama in Prague in 1873. Their radio presentation was for the NBC Music Guild, sung by Alma Kitchell, mezzo-soprano.

On February 21, Sir Hamilton Harty, continuing his appearances as conductor of the Rochester Philharmonic Orchestra, was heard again on WJZ. This program included Sir Hamilton's own composition, An Irish Symphony, as well as Ravel's suite Le Tombeau de Couperin, and Tapiola, a tone poem by Sibelius. . . . The municipal orchestra of Halle, Germany, the teachers' choir and the chorus of the Robert Franz Singakademie were heard in the special WJZ broadcast from the Saxon city on February 22. The program was in honor of Handel, who was born in Halle on February 23, 1685. A Handel concerto for orchestra and two choirs, conducted by Bruno Vondenhoff, and the Caecilien-Ode for orchestra and voices under the direction of Alfred Rahlwes, were features of the transatlantic broadcast.

Today (February 23), Rose Bampton, in her weekly WEAF program, will be heard in the aria One Fine Day from Puccini's Madam Butterfly. . . . The regular Saturday broadcast from the stage of the Metropolitan Opera House brings two masterpieces of Italian *opéra-bouffe*, Pergolesi's La Serva Padrona and Donizetti's Don Pasquale. Both WEAF and WJZ's networks carry these broadcasts. The first-named of these works will be conducted by Vincenzo Bellezza, with Editha Fleischer, Louis D'Angelo and Angelo Bada in the cast. Ettore Panizza, who conducts Don Pasquale, presents under his baton Lucrezia Bori, Tito Schipa, Giuseppe De Luca, Ezio Pinza and Giordano Paltrinieri. This is the first Metropolitan performance of La Serva Padrona, and a revival of the other work. . . . Among the notable radio features of tomorrow will be Jascha Heifetz playing the Brahms violin concerto with the New York Philharmonic Orchestra, Toscanini conducting. WABC carries this concert over nationwide Columbia network and Canadian stations.

Executives of the Mutual Broadcasting System have arranged to broadcast a series of concerts, beginning on February 23, featuring the Chicago Symphony Orchestra under Frederick Stock, conductor, and Eric De Lamarter, associate conductor. The series will be heard locally over WOR on alternate Saturday nights, continuing through April 20. Arrangements are under way for concerts by another prominent organization on the Saturdays when the Chicago Symphony Orchestra does not perform. Besides WOR, the network includes WGN and WXYZ. Edwin C. Moore is commentator.

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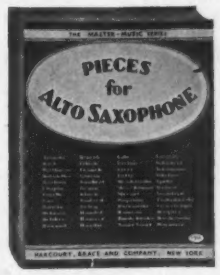
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Composer Index

Aitken .....Serenade
Arensky .....Serenade
Bach, J. S.....Air
" .....Allegro
" .....Arioso
" .....Chorale
Bachmann..Song of Spring
Beethoven .....Adagio
" .....Romance
Boisdeffre..By the Brook
Brahms .....Cradle Song
Cesek .....Barcarolle
Chopin .....Mazurka
" .."Minute" Waltz
" ..Nocturne, Op. 9
" .Nocturne, Op. 37
" ....Waltz, Op. 18
Corelli .....La Folia
Cui ....Allegro scherzoso
Dancla ..Simple Histoire
Debussy .....Rêverie
Delibes .....Passepied
Durand ....Waltz, Op. 83
Dvorák .....Ballade
Fibich .....Poëm
Franck .....Allegretto
Garcin .....Chanson
Gaubert .....Caprice
Genin .....Polacca
Giordani ...Caro mio ben
Gluck .....Gavotte
Godard .....Canzonetta
Grieg .....Berceuse
" .....Erotik
Handel .....Bourrée
" .....Sarabande
Hauser .....Rhapsody
Haydn .....Gipsy Rondo
Lalo .....Andante
Leclair .....Tambourin
Liszt .....Liebesträum
Lotti .....Aria
Mendelssohn ....Andante
" Violin Concerto
Meyer-Helmund .Mélodie
Mozart .....Minuet
Paganini ..Moto perpetuo
Poznanski .....Serenade
Rameau .....Tambourin
Rimsky-Korsakow Romance
" Hymn to the Sun
" .....Bumble Bee
Saint-Saëns .....Prélude
Sarasate ..Caprice Basque
Schubert .....L'Abeille
" .....Ave Maria
Schumann ....Nachtstück
" .....Romance
Sibelius .....Valse Triste
Spohr .....Barcarolle
Strauss, R. .....Rêverie
" .....Andante
Svendsen .....Romance
Tschaikowsky.Canzonetta
" ....Mélodie
Vieuxtemps .....Ballade
Wagner .....Album Leaf
Wieniawski .....Légende
" ....Romance
Wormser .....Rêverie

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Schnabel Exerts Spell in Chicago Benefit Recital

Viola Mitchell Wins Ovations as Soloist with Stock Orchestra in Szymanowski Concerto—Ganz Leads Woman's Symphony as Guest—Myra Hess, St. Olaf Choir, Roland Hayes and Virgil Fox Other Applauded Visitors

CHICAGO.—The fourth event of the Monday night music series was the appearance of Artur Schnabel at the Auditorium Theatre, on February 11. The recital, under the management of Grace Denton, was for the benefit of the Chicago Teachers College and the Gateway School. Judging from the size of the audience, those organizations must have profited richly. Schnabel's program was unusual in that it included four sonatas—the lengthy Schubert posthumous in B flat, Beethoven's F minor and C minor and Mozart's F major. In the Schubert sonata the master gave the audience a demonstration of piano playing that will long be remembered. Though the composition requires about three-quarters of an hour, Schnabel's interpretation was of such magnitude as to hold the audience's rapt attention. To analyze all the qualities of Schnabel's playing would exhaust our list of superlatives. It will suffice to state that after searching away back in our memory we have no recollection of ever having heard Beethoven's F minor sonata so magnificently presented. The public, which after all is the best critic, was exuberant in its enthusiasm.

VIOLA MITCHELL TRIUMPHS AS ORCHESTRA SOLOIST

Viola Mitchell, unquestionably one of the most brilliant artists who have appeared with the orchestra in many a day, made her first appearance as soloist with the Chicago Symphony Orchestra at the regular Thursday-Friday concerts of February 14 and 15. Young, beautiful, she won the hearts of her auditors from the moment she stepped on the stage of Orchestra Hall. At her début here the talented violinist gave the first Chicago performance of Malipiero's concerto. Miss Mitchell was the first interpreter of this interesting novelty at a concert of the Concertgebouw Orchestra in Amsterdam two years ago.

The concerto gives little opportunity to the soloist, yet it teems with difficulties, which were tossed off with incredible ease by the newcomer, whose technical equipment is phenomenal. Miss Mitchell drew from her instrument a large, mellow tone; her phrasing was excellent and her colorful reading added in making her performance praiseworthy in every respect. At the conclusion of the concerto she was acclaimed and given a floral tribute—the latter an item worth mentioning as it is a rare happening in our temple of music.

Later in the program the young virtuosa played the Chausson Poeme, which afforded full display of her many violinistic qualities. She literally sang the beautiful passages of the Chausson piece. Remarkable was her bowing and no less remarkable the dexterity of her left hand, graceful and charming her interpretation and the vociferous acclamations that recalled the heroine time after time at its conclusion were but a small retribution of an audience that had been thrilled and captivated by a master artist.

Dedicated to Elizabeth Sprague Coolidge, the Malipiero concerto, though ultra-modern in its idiom is not as cacophonous as one might expect from the pen of this advanced composer. As a matter of fact, there is much that is melodious, colorful and even beautiful in the novelty. Probably due to Miss Mitchell, Stock and the orchestra, the new work scored a success.

The program in its entirety was one of the most interesting and best presented in many a season. The exhilarating and authoritative reading given Strauss' Thus Spake Zarathustra accelerated the pulse of the auditors, who buoyantly fêted Stock and his men. The Beethoven Leonore overture, which we have heard under Stock innumerable times, magnificently performed, showed that Dr. Stock has returned in fine fettle. Throughout the evening he conducted with enthusiasm and youthful vigor.

GALLO PAYS CHICAGO VISIT

Among the welcome visitors to this office this week was Fortune Gallo, president of the San Carlo Opera Company who left Chicago on February 15 for San Francisco where on the twenty-first of this month his company opened a season at Memorial Opera House. Mr. Gallo stated that the biggest advance sale ever recorded by any opera company was evident there. After San Francisco, Portland, Seattle and other cities on the Coast will be visited. The San Carlo Opera Company is coming back to Chicago during the week of April 29, the return engagement being due to popular request.

GANZ CONDUCTS WOMAN'S SYMPHONY

Rudolph Ganz was guest conductor at the fourth concert of the Woman's Symhphony Orchestra in the Studebaker Theatre on February 10. The popular pianist and lecturer directed his own Animal Pictures, which is one of the most humorous compositions in the orchestral repertoire. Under the direction of its creator the number made a palpable hit with the audience. Ebba Sundstrom conducted the orchestra in the Bach B minor suite for string orchestra and flute solo and Mendelssohn's A minor symphony. The Woman's Symphony Orchestra is an asset to Chicago and its merits were again brought to the fore on this occasion. Lois Bichl, soloist, played the lovely Tschaikowsky Rococo Variations in a manner entirely to her credit.

VIRGIL FOX IN ORGAN RECITAL

Virgil Fox, an outstanding figure among American concert organists, was heard at Kimball Hall on February 10, under the direction of Bertha Ott. In his well arranged and interesting program the young artist displayed the full gamut of his art.

CHICAGO STRING QUARTET

At the Chicago Woman's Club, on February 10, the Chicago String Quartet was heard in its third concert before a small but demonstrative audience. Alfred Barthel, formerly with the Chicago Symphony Orchestra, played the oboe part of the rarely performed Mozart quartet in F for oboe, violin, viola and cello. Another novelty, the Karagitcheff quartet No. 4, which depicts the atmosphere of the Caucasian region, met with the approval of the auditors. The familiar Grieg quartet in G minor concluded the concert.

ROLAND HAYES' RECITAL

Roland Hayes, Negro tenor, came to Orchestra Hall for his concert of February 10. Given under the auspices of the Chicago Urban League, the concert drew an audience made up largely of Mr. Hayes' racial brethren. He sang oratorio arias as well as French chansons, German Lieder, English songs and Negro spirituals. Percival Parham gave artistic accompaniments at the piano.

HESS AGAIN SCORES AS ORCHESTRA SOLOIST

After a four-week vacation Dr. Frederick Stock returned to his Chicago Symphony Orchestra desk to conduct the Tuesday afternoon concert of February 12, with Myra Hess as piano soloist. The rest was most beneficial to Dr. Stock, who conducted the orchestra with renewed zest. The overture to Donna Diana by von Reznicek, a charming composition, was performed gracefully and well prefaced the Beethoven Eroica Symphony, in which conductor and orchestra covered themselves with glory. Stock and his men received an ovation at its conclusion and together they acknowledged the acclaim they so well earned. The finale from the third act of Wagner's Siegfried, brilliantly arranged for concert performance by Stock, happily closed the first part of the program.

The soloist of the afternoon chose for her third appearance within a week the Schumann A minor concerto. A poetic interpreter, Miss Hess' performance revealed intellectual insight, virility, beauty of tone, exquisite phrasing, refinement and profound musicianship. The audience fêted her buoyantly and would not permit the concert to end without hearing one more number. She responded wth Schumann's In der Nacht. It may be stated that Miss Hess is one of the few soloists who have appeared in late years with the orchestra who have been permitted to break the no-encore rule.

ST. OLAF LUTHERAN CHOIR

Whenever the St. Olaf Choir visits us Orchestra Hall is usually sold out. There was no exception to this rule when this splendid organization, which has placed Northfield, Minn., on the musical map, returned to the scene of their previous triumphs on February 13. Annually the personnel of the St. Olaf Choir is changed because of the fact that it is a college group and many of the singers graduate. Therefore it takes a drill-master of the calibre of F. Melius Christiansen to continually reshape his choir without impairing any of the qualities that have made it celebrated. The St. Olaf Choir sang with vocal virtuosity, lovely tone and perfect pitch the Ascendit Deus by Jacobus Gallus. In Dr. Christiansen's Angels Made an Arbor the choir rose to lofty heights, the basses reaching low domains with as much ease as the sopranos soared to the highest altitudes. In Grieg's How Thou Art Fair the singers' breath control was astounding, and beautifully contrasted *pianissimos* and *fortissimos* made their interpretation colorful and inspiring. It was, however, in the Sing Ye to the Lord, a most difficult composition by Bach, that the choristers attained Parnassus. Organ-like tones in contrapuntal passages displayed the musicianship of every singer and the uncanny efficiency of their leader. Throughout the concert the audience expressed its enthusiasm.

JEAN TENNYSON'S CONCERT DÉBUT

The concert which Jean Tennyson will give at the Auditorium Theatre on Easter Sunday, April 21, marks the soprano's début in concert here. The occasion is a golden jubilee benefit concert for St. Mary of Nazareth Hospital, celebrating the fiftieth anniversary of the establishment in the United States of the Polish Catholic order of sisters who conduct the hospital. Miss Tennyson is well remembered here for her début with the Chicago Grand Opera Company this season in the rôle of Mimi in La Boheme. Dr. John J. Killeen, of the senior staff of St. Mary of Nazareth Hospital, is general chairman of the benefit committee; the Polish consul general, Waclaw Gawronski, is co-chairman, and Charles S. Dewey is treasurer.

LAKE VIEW MUSICAL SOCIETY

A program given by the Lake View Musical Society at the Blackstone Hotel crystal ballroom, on February 11, enlisted the services of Clara Wellman, violinist; Marjorie Middlekauf Sherman, mezzo; Lillian Magnuson, pianist, and Elizabeth Harvey Whitmore, soprano. Each participant showed herself an artist of ability and delighted the discriminating audience in attendance.

HANNA BUTLER'S PUPILS IN RECITAL

Hanna Butler presented her artist-pupils in the first recital of the 1935 season on February 8, before an audience which crowded her studio to the doors. Bearing out Mme. Butler's theory that greater advancement is made when a student immediately gets used to facing an audience and putting into practice what he or she has been taught, these recitals are given every month by beginning as well as advanced students. Those heard on this occasion were Janet Dekantel, Helen Schoen, Joy Cole, S. Osthreim, Alicia Bradley, Willa Dryden, Ruth Brown, Theresa Commerski, Betty Brawley, Gladys Reed, Mildred Boberg, Harold Willard, Mildred Miller, Marjorie Westcott, Thelma Jensen, Norma Gregg, Leona Lee, Anne Marie Gertz and Marjorie Livingston. The program ranged from simple songs to difficult operatic arias.

RENÉ DEVRIES.

MYRTLE LEONARD, contralto of the Metropolitan Opera Company, will give her first New York recital at Town Hall on March 5, with Mildred Brown at the piano. (Photo by C. Brandenburg.)

Holst Opera Given American Premiere

At the Boar's Head, Based on Shakespeare's Falstaff Scenes, Presented by MacDowell Club of New York

The first presentation in America of Gustav Holst's opera At the Boar's Head, based upon scenes from Shakespeare's King Henry IV set to music founded on old English melodies, was offered at the MacDowell Club on February 16 with subsequent performances on February 17, 23 and 24.

The production was made under the able and conscientious directorship of Sandor Harmati, who also led the chamber orchestra in a brilliant interpretation of the delightful music so truly English in its sources of inspiration and so admirably conceived from all standpoints of vocal writing, scoring and skillful craftsmanship in adapting the Shakespearean text to traditional melodies of the same period of English history. Listening to this opera no one need hesitate to say that English can be seriously and beautifully set to music.

The performance was musically meritorious and was only marred by amateurish stage direction and character interpretations. Falstaff, played by John Gurney, although well sung was not the hilarious old scoundrel Shakespeare created. Mr. Gurney treated him much too seriously. Falstaff must be played by a man who can laugh at himself, not by one who expects his audience to laugh at mannerisms which he seriously considers to be funny.

Kurt Brownell was excellent both in characterization and in vocal and enunciatory finesse as Prince Hal, and the others of the large cast of fine young singers listed Robert Allen Geis, Floyd Worthington, Joseph Amdursky, William Mercer, Edwin Orlando Swain, Philip Blackman, William F. Stanley, Violette Browne and Marion Selee. They gave well-prepared interpretations that showed careful rehearsal.

H. J.

Julia Peters and Charles Stratton to Appear in Newark

Julia Peters, soprano, and Charles Stratton, tenor, have been engaged for a joint concert in Newark, N. J., on February 28, their first appearance in that city.

GORODNITZKI

"Starting as a young meteor that shot across the local Heavens a few years ago, Gorodnitzki is now one of the fixed stars."

New York World-Telegram, Feb. 7, 1935

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Metropolitan Opera

MANON, FEBRUARY 11

The opening performance of the eighth week of the Metropolitan Opera was the occasion for the first appearance this season of Tito Schipa as Des Grieux in Manon. Queena Mario was substituting for Lucrezia Bori, at that time still indisposed, and was accorded a warm reception for her lyric and dramatically captivating portrayal of Manon. This was her initial local essayal of the part and she added to her reputation by the standard of excellence achieved in her performance, in spite of the short notice given her for preparation.

Des Grieux is synonomous with Schipa's name, remaining one of his most magnificent rôles. He is a romantic figure in any opera, but as the hero in Manon he surpasses in vocal artistry and histrionics. His style is faultless and his is a musicianship of rare intelligence. Schipa's voicing of Le Reve was a *tour de force*, and following it the audience rewarded him with strenuous applause. Others in the cast had been heard earlier in the season: Lillian Clark, Philine Falco, Irra Petina, Giuseppe De Luca, Leon Rothier, Angelo Bada, George Cehanovsky, Paolo Ananian, Max Altglass, Arnold Gabor and Gina Gola. Louis Hasselmans was the conductor.

IN THE PASHA'S GARDEN, CAVALLERIA RUSTICANA and PAGLIACCI, FEBRUARY 13

The third performance of John Laurence Seymour's opera, In the Pasha's Garden, brought Helen Jepson, Frederick Jagel, Marek Windheim, Lawrence Tibbett and Arthur Anderson, Ettore Panizza conducting. Cavalleria Rusticana followed, Rosa Ponselle and Frederick Jagel acting with dramatic excitement throughout. Irra Petina, Philine Falco and Armando Borgioli filled the remaining rôles of Lola, Lucia and Alfio. Vincenzo Bellezza conducted Cavalleria and I Pagliacci, which closed the evening. Miss Jepson was a charming, capable Nedda, looking and acting well. It was a successful début in the rôle. The balance of the cast included Edward Johnson, Lawrence Tibbett, Alfio Tedesco and George Cehanovsky, all excellent in their delineations. It was noted that of the fifteen rôles ten were sung by Americans.

LOHENGRIN, FEBRUARY 14

One of the most stimulating performances of Lohengrin offered at the Metropolitan for a long time was that of Thursday evening when Lotte Lehmann made her American début as Elsa. Mme. Lehmann was in magnificent voice and sang the music of the tragic maiden with a depth of musical understanding that was uncannily skillful. She made Elsa a heroine of dramatic intensity and acted the part with a finesse that delighted the packed audience. Particularly during the first scene of Act III after the nuptials Mme. Lehmann presented this with such emotional sincerity that the familiar Wagnerian drama shone illustriously.

This great operatic artist was not alone, however, in brilliantly depicting the moving utterances of the story and score. Lauritz Melchior, the Lohengrin, was also in beautiful voice and his acting of the legendary hero was superb. Few tenors of our day bring to the rôle of Lohengrin the vitality and force that Melchior gives it.

Excellent also were Friedrich Schorr (Telramund), Maria Olszewska (Ortrud), Emanuel List, singing the dignified King Henry with perfection of tone and phrasing, and George Cehanovsky (the King's Herald).

Artur Bodanzky conducted the first two acts with masterful authority and was followed by Karl Riedel.

DIE WALKÜRE, FEBRUARY 15 (MATINEE)

The second performance of the Wagner Cycle at the Metropolitan was that of Die Walküre in which Kirsten Flagstad the new soprano who received much acclaim upon her previous appearances as Sieglinde and Isolde, made her début as Brünnhilde. It was also the first time this magnificent artist had essayed the rôle upon any stage, and it was an exceedingly auspicious introduction. Although there was some slight nervousness and uncertainty in her interpretation of the difficult part, yet there was complete assurance in her vocal utterances. Tonally supreme, Mme. Flagstad sang with a clarity and musicianship that called forth ovations from the crowded house. With further performance, Mme. Flagstad's Brünnhilde should rank with the greatest interpreters of the rôle.

With her on this afternoon were Paul Althouse giving an exceptionally fine performance of Siegmund. Each successive hearing of this American tenor in this rôle is better than previous delineations. Mr. Althouse gains more ease in acting and therefore frees himself from any sense of constricted vocalisms. Maria Müller was the exemplary Sieglinde, singing with great beauty and acting with a finesse that made her characterization truly alive. Karin Branzell was a perfect Fricka. Not only did she sing marvelously well, but her histrionic conception of the rôle was impeccable. Emanuel List (Hunding) offered his familiar characterization, still as authoritative and well sung as previously.

Ludwig Hofmann was good as Wotan, although strident tones marred his vocal presentation. Other adequate members of the large cast were Dorothee Manski, Phradie Wells, Pearl Besuner, Ina Bourskaya, Philine Falco, Doris Doe, Elda Vettori and Irra Petina. Artur Bodanzky conducted a brilliant performance which was excitedly received by the huge audience, with particular ovations going to Mme. Flagstad, Müller and Mr. Althouse.

LA TRAVIATA, FEBRUARY 15

The fourth presentation this season of Verdi's La Traviata drew a packed house. Rosa Ponselle again demonstrated that, in the rôle of Violetta, she is not only a versatile singer endowed with a superb voice, but also a highly intelligent actress with a fine sense of proportion in her delineation of the ill-fated heroine. Tito Schipa, as Alfredo, and Richard Bonelli, as the elder Germont, were in fine voice and upheld their share of the performance. Others in the cast were Elda Vettori, Philine Falco, Angelo Bada, Alfredo Gandolfi, Millo Picco and Paolo Ananian. Ettore Panizza conducted.

SIMON BOCCANEGRA, FEBRUARY 16 (MATINEE)

The second and final hearing for the season of Verdi's Simon Boccanegra was presented at the Saturday matinee, with the familiar cast, comprising Lawrence Tibbett in the title part, Elisabeth Rethberg as the daughter of Venice's first Doge, Martinelli as her lover, and the other principals including Messrs. Pinza, Gandolfi, d'Angelo and Paltrinieri. Ettore Panizza was the conductor. This is one of Tibbett's most puissant characterizations, and Mme. Rethberg and Martinelli were tuneful and effective in providing the love interest. The large audience demanded many curtain appearances from the chief singers and the conductor.

Mexico City Welcomes Don Cossack Chorus

National Symphony Orchestra to Give Wide Range of Music in Forthcoming Concert Series under Auspices of Ministry of Education

MEXICO CITY.—Serge Jaroff and his Don Cossack Russian Male Chorus auspiciously opened their first season in Mexico on February 8 with a well-attended concert which obviously pleased the audience that filled the Teatro Fabregas, one of the smaller theatres of the Capital. Several encores were demanded by members of the audience who shouted their applause in Russian.

The opening program consisted of religious and popular songs, the latter featuring compositions and arrangements of Dobrowen, Chvedoff and Jaroff. A second concert was scheduled for February 11.

First of a series of symphonic radio concerts was presented by the Ministry of Education with music of Bach, Schubert, Liszt and Honegger. This is part of the reorganized program for music dissemination recently announced by the Department of Fine Arts of the Ministry.

TWO ORCHESTRA SEASONS PLANNED

At the last meeting of the executive council of the National Symphony Orchestra (of the Ministry of Education's National Conservatory of Music), it was decided to hold two concert seasons here—one in summer, during June and July and the other during October and November. In each season, there will be two series of concerts, one for the general public with paid admission and the other for workers and children to which admission will be free.

The symphony orchestra in its forthcoming seasons will continue to sustain its eclectic criterion in forming its programs. Classical works of symphonic literature, especially of Bach, Haydn, Mozart and Beethoven, will be included, as will be Italian classic, German Romantic and Neo-Romantic; French Impressionist and contemporary American, European and Soviet works.

Every program will have at least one Mexican composition, and all the concerts will be broadcast.

The executive council of the symphony orchestra is made up of Alejandro Quijano, president; Carolina Amor, secretary; Luis Montes de Oca, treasurer; Mrs. Josephus Daniels (wife of the U. S. Ambassador); Mrs. Margarita Couret de Saenz; Minister of the Interior Juan de Dio Bojorquez; Minister of Finance Narciso Bassols; Dr. Alfonso Pruneda, Carlos Prieto, Manuel Gomez Morin and Jose Gomez Ugarte.

J. H. PLENN.

David Barnett to Appear in Presentation of New Piano Keyboard

David Barnett, American pianist, will appear in recital at Town Hall, New York, on February 25 presenting the first public demonstration of the Enharmonic Pianoforte Keyboard. This new design of piano keyboard invented by Mr. Barnett was demonstrated for the first time in April, 1933, at a private showing in Steinway Hall, New York, for a group of prominent musicians. Further demonstrations were then given at the Juilliard Graduate School, New York University, and Teachers' College of Columbia University. A comparative study of keyboards was begun at Horace Mann School, and continues now as part of the regular musical curriculum.

The program for this occasion will comprise compositions of Bach, Chopin, Liszt, Beethoven, Debussy, Goldmark, Howard Brockway, Douglas Moore and Marion Bauer. By a special arrangement, the piano keyboard is to be visible from all sections of the hall.

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Dr. Herbert Gould sings as soloist with the leading symphony orchestras and musical organizations of the United States. He continues in demand bcause of his brilliant interpretations, exceptional voice, and vital personality.

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A PERFECT NOTICE FROM THE PHILA. EVE. LEDGER JAN. 18, 1935

MUSIC—Lily Pons in Recital

By SAMUEL L. LACIAR

Lily Pons, perhaps the greatest living exponent of the art of coloratura singing, gave her only Philadelphia recital of the season in the Academy of Music last evening before what was probably the largest audience which for many seasons has attended a vocal recital. Virtually every seat in the house was occupied, the orchestra pit filled and some 300 on the stage. The audience was enthusiastic in due proportion to its size.

Mlle. Pons presented a most attractive stage presence, and her personality won the audience before she sang a single note, an asset in a singer as valuable as it is rare. Her voice was fresh and youthful and she again showed all that amazing vocal agility which she had exhibited in operatic performances in the past in this city. Her staccato and diminuendo, the latter the most difficult effect in all music to achieve, were extremely fine.

The first of the coloratura numbers which Mlle. Pons sang was "Lo, Here the Gentle Lark," of Bishop, which closed the first group and which was sung with great brilliance. Next was the famous "Caro Nome," from the second act of "Rigoletto," which, in some respects, was the least satisfactory number of the program, for some reason which it is difficult to define, unless it be the undramatic quality of the aria when divorced from the stage action. The always popular "Una voce poco fa," from the "Barber of Seville," which possesses those elements which the "Caro Nome" lacks when sung as a concert number, was the third, and of this Mlle. Pons made the most. It was one of the most successful numbers of the concert.

The fourth of the brilliant numbers was the seldom-heard "Theme varie" of Saint-Saens, perhaps so rarely sung because of its extreme difficulty. It was performed by Mlle. Pons with perfect intonation and a fluency of vocal technique which placed it among the outstanding numbers of the concert, although its musical content is not great.

The final coloratura number was the famous "Mad Scene" from Donizetti's "Lucia di Lammermoor." This is one of Mlle. Pons' best bravura numbers, and was sung with splendid vocalization, great beauty of tonal quality and as much sentiment as the music allows, which is not great, for Donizetti wrote for vocal rather than for emotional effects. In the Bishop and Donizetti numbers Mlle. Pons had the assistance of Luigi Alberghini, an admirable flutist technically, but with a tonal quality which occasionally was somewhat hard.

The coloratura numbers were the most effective with the audience, as brilliant execution always is, whether this be in vocal or in instrumental music. After the aria from "The Barber of Seville" Mlle. Pons sang an encore number, which was one of the most successful of the evening, this being a coloratura arrangement of Liadoff's well-known piano number, "The Music Box." The arrangement is dedicated to Mlle. Pons and has not been published. At the close, after the Donizetti number, she sang the brilliant "Tarantelle" of Rossini, an independent work (not from any of his operas) without words but requiring great fluency of technique and an enormous vocal range. This was the final selection of the program, although the audience manifested great unwillingness to leave and did not do so until the lights in the auditorium were turned up.

Colorature music naturally is expected to be sung perfectly by the leading coloratura singer of her time. But what was unexpected in last evening's concert (perhaps because Philadelphians have had so few opportunities of hearing Mlle. Pons in anything except coloratura operatic roles) was her beautiful singing of the lyric numbers.

Here she dropped the colorature style and sang with a warmth of tone and a simplicity of musical expression which places these relatively simple numbers very high among those of the concert. Especially fine was the delightful "The Rose and the Nightingale" of Rimsky-Korsakoff, with its Oriental atmosphere, and the lovely "Cradle Song" of Gretchaninoff in the third group.

LILY PO

COLORATURA SOPRANO, METROPOLITAN O

Detroit Evening Times, January 29, 1935

LILY PONS AGAIN THRILLS BIG AUDIENCE WITH FLAWLESS SONG

Coloratura in Splendid Voice Here

Last year (it seems but yesterday) is was my privilege to record the fact that Lily Pons ensnared the hearts of a Detroit audience in a p of golden song. Since Miss Pons peated her performance in Orches Hall Monday evening before an a ence that overflowed into a co hundred extra seats, I can d than repeat my report—again nch linnet wrapped us gossamer threads eathless.

London News Chronicle, May 14, 1934

THE CHARM OF LILY PONS —VOICE LIKE A BIRD'S

By Crescendo

The art of coloratura singing was illustrated to an extraordinary pitch of perfection at the Albert Hall yesterday afternoon. Lily Pons has a voice like a bird and sings with equal facility. . . . It was a joy to hear her easy production and to watch her evident pleasure in singing for singing's sake. Her voice, like herself, is delightfully fresh and young, and she charmed her audien which was astonishingly la

Philadelphia Record, January 18, 1935

Throng at Academy Captivated by Pons

Metropolitan Diva Delights Audienc With Old Favorites

A whole evening of listening Miss Pons on the recital platform a frothy musical experience, but joyous one. Any soprano who c assemble such operatic bric-a-b as the Caro Nome from Rigole Una voce poco fa from the Bar and the Mad Scene from Lucia one program and make each and every one of those musty blossoms a fragrant delight is an enchantress of the first class and that's wh little Miss Pons did last night—t pleasure of a capacit mirers.

Springfield Repub 1934

LILY PON GREAT AU INITIAL V

Singer Meets of 4000 at

Her brilliant and more than fulfilled

Detroit-Press, January 29, 1935

Packed House Hears Miss Lily Pons' Second Performance in Orches-tra Hall

Smart Groups Greet Singer

Artist Is Radiant in White Silver

When she first came on the stage we thought we'd got mixed up and were attending a debutante function, but when the notes began to pour from her throat we knew we wa in for a golden evening of son

Hartford Daily Courant, January 21, 1935

Pons Sings

Trills with Fine Clarity

Metropolitan Soprano Gives Program With Ease and Fluency

New York Herald Paris, May 6, 1934

Miss Pons, solo priestess of an old creed, remains the guardian of the holy treasure. Her concert was a triumphal success owing to her velvety voice and the use she made of it.

New York American, January 10,

LILY PONS SCORES AS RIGOLETTO STAR AT METROPOLITAN

The action of the opera wa stopped for quite an interval after Lily Pons' brilliant Caro Nome, and she was compelled to return to the stage several times before the audience was content to allow Bellezza to signal the musicians to resume playing. Mme. Pons was in particularly good form. Her voice sounded fresh and limpid. Her coloratura was carefully managed and correct and her impersonation had poise, intelligence and youthfulness.

New York Times,

Rigoletto Notes

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London Evening 1934

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New York Daily News, Jan. 3, 1935

LILY PONS' BEAUTY GRACES MIGNON AT MET OPERA

Noticias Graficas, Buenos Aires, July 10, 1934

Lily Pons reenacted her vivacious and insinuating interpretation of Rosina, giving generously of her vocal gifts, which are so expressive.

El Diario, Buenos Aires, August 3, 1934

Lily Pons revealed herself again in her recital. The notable soprano was applauded with enthusiasm by a full house.

New York American, January 5, 1935

Veteran opera patrons harked back to the golden era of Adelina Patti and Marcella Sembrich. Last night's dainty diva was Lily Pons. She brilliantly trilled the florid airs of the simple country maid.

LILY PONS IN CONCERT AT SYMPHONY HALL, DETROIT, MICH. JAN. 28, 1935

Daily

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New York Times, December 30, 1934

LUCIA AT THE METROPOLITAN

ily Pons Greeted Warmly on Her Re-
turn to Stage

Philadelphia Evening Bulletin, January 18, 1935

The petite coloratura soprano of the Metropolitan Opera company won her audience by her attractive personality and natural sincere manner, as well as with the ease and brilliance of her singi

New York Times, Jan. 5.

Miss Pons, doll-like and delightful in light airs as refreshing as a mountain breeze.

Boston Herald, December 14, 1934

Lily Pons Proves Delightfu at Boston Morning Musicale

By Marion Lyndon

Lily Pons delighted a fashionable udience which filled the Statler ball-om for the second Boston Morning usicales. The exquisite little colo-tura soprano surpassed herself and e a generous program which gave e for the beauty and phenomenal e voice.

El Dia-Montevidio, July 19, 1934

Lily Pons closed the official season with triumph in Lucia. She sang her role in brilliant fashion, delighting her public with her beautiful mezza voce, and the last act justified ir predilection in this score, which rmits her to reveal her prodi al gifts.

London Morning Post, May 14, 1934

LILY PONS LONDON DEBUT

A Popular Success

New York Evening Journal, January 5, 1935

Miss Pons, looking extremely young and pretty, turned her singing of the decorative music into a series of tions.

New York Sun, Jan. 3, 1935

Another star of the first magnitude was the soprano leggiere of the com-pany, Lily Pons, who sang Philene. he delighted the house as the gay singing with a tone in gen-pure and lovely quality. Her of the polacca in the second , of course, a climax of the

May 14, 1934

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May 8, 1934
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Philadelphia Inquirer, January 18, 1935

LILY PONS CHARMS IN VOCAL RECITAL

Audience That Crowds the Academy Hails Artistry of French Coloratura

By Linton Martin

Lily Pons, charming young French coloratura soprano, who has delighted Metropolitan Opera audiences here in recent seasons, gave her first Philadelphia recital last night before an audience that crowded to capacity the Academy of Music, with several hundred hearers seated on the stage.

Slim, fresh, dainty and captivating in a white satin gown, the princess of vocal pyrotechnics demonstrated that her art of song is no less alluring in concert than in opera. Ordinarily, coloratura singing might be expected to become more or less monotonous, in a certain sameness of effect. But between the crystal clarity and colorful quality of her voice, and her persuasiveness of personality, Miss Pons maintained interest with effortless ease throughout her well arranged program last night—a program which never pped outside the field in which singer shines with individual liness of lustre, yet which was itally calculated to disclose the allure of her voice, as well as ratura quality, more notable ty of tone than for dazzling

New York World-Telegram, December 30, 1934

Pons Role Warmly Greeted

Re-Enters Operatic Scene in the Title Part of Lucia di Lammermoor

Lily Pons was greeted by a huge audience when she re-entered the local operatic picture at the Metropolitan and of course she stirred up no end of enthusiasm in the Mad

London Daily Mirror, May 14, 1934

THE "POCKET PRIMA DONNA"

Mme. Pons's Triumph at English Debut

Powerful Voice

By a Special Correspondent

A tiny dark-haired, white clad figbowed acknowledgement to the lause and cheering of an enthu-siastic audience in the Albert Hall, London, yesterday afternoon. She was Lily Pons, who was making her London debut . . .

Boston American, December 14, 1934

The slim and lovely Lily Pons, whose amazing voice brought back into fashion the tonal heights and flute-like embellishments of the coloratura voice, gave a concert at the Hotel Statler yesterday before a capacity audience. . . .

Buenos Aires Herald, July 10, 1934

Lily Pons as Rosina was scintillat-Her voice was particularly de- and fruit-like in the Una ng.

La Prensa, Buenos Aires, July 27, 1934

In the gala performances of Sonambula Lily Pons was the protagonist. She sang, as always, with beautiful tone, with good taste and delicacy, and as an actress she gave the character a tender and appealing interpretation.

© G. MAILLARD KESSLERE

London Daily Express, May 14, 1934

Lily Pons Was Scared— But "What a Voice" Murmured Her Audience

By Winifred Loraine

The wonder of the modern world sang yesterday in London—Lily ons—practically unknown in Eng-and. And the thousands who gath-red in the Albert Hall thrilled to ongs that have not been heard for 00 years, because there has been no oice to achieve their compass.

Now comes a slip of a girl in rilled white muslin—with a record tiny waist and tiny feet—to knock the vast amphitheater into a negligible music-box—when she dominates it with a top A and a ringing purity of sound that will pass into legion.

"What a voice, what went the murm

Her

Diario De Sao Paolo, August 16, 1934

Lily Pons' voice is astounding in the higher register, but to me it is especiallly beautiful in the middle register, where I find it has a warmth and rare tenderness. As great art, her singing of the Pourquoi from as a high spot of the pro- she displayed a deep rament, and a

Paris Excelsior, May 7, 1934, Sacha Guitry

Lily Pons appeared before us young, beautiful and very elegant, and above all courageous. She sang as if we had defied her to sing so well. This young gracious person sang with ease and authority, without the least apparent effort, and with a voice that is undoubtedly prodigious.

Hartford Daily Times

LILY PONS SCORES ANOTHER TRIUMPH

Most Talented of Modern Coloratura Sopranos Pleases Large Audience

Miss Pons, most talented of all modern coloratura artists, again made a deep impression as to the high qualifications of her musicianship, and the loveliness of the delicate tones of her voice made the rt one of the most popular mu- of the season.

La Prensa, Buenos Aires, March 8, 1934

THE PUBLIC GAVE LILY PONS LONG APPLAUSE AT HER CONCERTS

She is the favorite artist of this public, which continually proves its admiration and its affection for artist.

El Diario-Montevidio, July 17, 1934

Lily Pons, whose admirable voice is the delight of the lyric season, again displayed her gracious and youthful personality in the interpretation of Rosina, soaring the heights in the principal Rossini passages. She won the greatest and most enthusiastic ovations.

La Manana-Montevidio, July 19, 1934

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NEW YORK FEBRUARY 23, 1935 No. 2849

The gold clause decision seems to have stimulated a minor Wall Street boom. Let us hope that some of the freely circulating gold dust will blow into the laps of struggling musicians.

—o—

The Metropolitan Opera may be managed by a threesome of directors next season, according to certain omnipresent prophets. Although three are popularly said to be a crowd, optimists may take their text from the Christian religion, which seems to have got on well for a number of years with a Trinity.

—o—

Handel Renascent

The 250th anniversary of Handel's birth (February 23) sees new interest in a master whose popularity with twentieth century audiences has undeservedly lagged. There are signs that, following the so-called "Handel Opera Renaissance" which came to full growth in Germany particularly about fifteen years ago, the great wealth of this composer's secular vocal and instrumental music is being generally rediscovered. It is a slow process and has not yet reached the proportions of the present-day Bach vogue, but there are indications that the future will esteem these works increasingly.

Apart from the oratorios, several of which enjoyed vast popularity in the English-speaking world for a century and a half after they were written (The Messiah is still heard in every hamlet today), Handel's music suffered by being embodied in musical forms which were largely neglected by the nineteenth century. In the full tide of Romanticism the eighteenth century opera, the sonata da camera, concerto grosso, the clavecin or instrumental suite and various forms of earlier solo concerto were largely out of fashion. Today, with the increased return to the pre-classic past for a formula to replace the outworn romantic forms, these types of composition are being welcomed as delightful "novelties." They are in many ways close to the ideal of present-day musicians, in a formal if not harmonic sense.

While the beauties of Handel's instrumental works have been rediscovered, arrangers have been actively rescoring certain compositions for modern listeners. Some of these arrangements, as Hamilton Harty's version of the Water Music, attain high art and have added appreciably to the growing esteem of a composer who ennobled everything he touched, even when, like Shakespeare, he borrowed thematic subjects from others or remodelled older pieces of his own.

On the other hand, the less carefully wrought "arrangement" is likely to do no greater service for the composer than some of the more spectacular Bach orchestrations do for the Leipsic master. Donald Francis Tovey, in The Heritage of Music, remarks on the curious anomaly that "less than one-twentieth of Handel's work is known to the public, and most of what is known is buried in a debris of modernization which the *Musikgelehrte* of the present day removes, often to create worse confusion by failure to include common sense and general musicianship as elements of scholarship." A complete critical edition of Handel's works is undoubtedly a project greatly to be desired.

Considerable editorial activity in Germany has centered about certain of the Handel operas. Dr. Oskar Hagen revised with German text Ottone, Rodelinda, Julius Caesar, Xerxes and other works. These were produced at Göttingen and elsewhere, productions of several of the operas in the United States taking place in Northampton, Mass., under Werner Josten, and in New York under the auspices of the Juilliard School. Yet, despite the undoubted success which these productions attained, Handel operas as given today are something different from the originals, which were designed to be sung by male sopranos and contraltos trained in a florid art that has virtually perished. The scores are subjected to liberal cutting and certain numbers are simplified, with general damage to the composer's musical scheme. "The result," Tovey observes, "is remarkably like an opera. But . . . we should do well to realize that this result has been obtained by cutting out the elements on which Handel chiefly relied; and that if such a production of his operas had been offered him, he would have flung his wig at the producers."

The paradox remains that Handel was before all else a dramatic composer. It is as ironic that he has until recently been esteemed chiefly as a writer of oratorio and of a few popular instrumental and vocal excerpts, as that Verdi should be eminent exclusively for his Manzoni Requiem. A true appreciation of his scope is only now being formed; new vistas are opening on his art. Though not attaining to the level of Bach as a pioneer in every form of music, he was in several respects a true innovator. Much has been made of the operatic "reforms" of Gluck, Weber, Wagner and others, but Handel, while accepting the conventions of his time in this art, infused them with a new dramatic conviction. In instrumentation, his fondness for unusual and expressive combinations showed him to be a true groundbreaker, antedating by fifty years or more certain later developments. He is also a great and original writer of the aria or song form, his scores being a storehouse of rare and lovely melodies.

In many ways, Handel is more "modern" than Bach, with whom he shares an outstanding place in his century. On the other hand, he is a less thorough contrapuntist both in his choral and instrumental writing; his harmonic basis is simpler and more readily apparent to the listener. His writing for the voice is more graceful than Bach's; suavity, a certain cosmopolitan quality, contrast forcibly with the greater ruggedness and force of the latter. Percy Scholes has compared Bach's intensely human religious feeling with that of certain Dutch painters, while he likens that of Handel with "the vigor of Michaelangelo and the grandiose suavity of Raphael." To which may be added the dictum of Beethoven that Handel is "the master of all masters, and capable as no one else of producing the greatest effects with the simplest means."

—o—

New Light on Foster

The recent anniversary of Stephen Foster's death (January 13) was marked by the customary observances in Pittsburgh, Pa., and by the breaking of ground for a large memorial building dedicated to America's most original composer of songs of the people. Almost coincident with this event, the Foster Hall Bulletin, published at intervals by Josiah K. Lilly, builder of Foster Hall near Indianapolis, announces the acquisition of an important letter with new details of Foster's death. The account it embodies does not materially differ from what has long been known, but it is couched in such homely language as to be doubly affecting. The description in the Foster Hall Bulletin and a portion of the missive are as follows:

Stephen's brothers, Henry and Morrison, and his wife, Jane, were the three relations who came to New York when they received word from George Cooper of Stephen's death on January 13, 1864. Stephen's sister, Ann Eliza Foster Buchanan, the wife of Rev. Edward Y. Buchanan, who was a brother of President James Buchanan, seems to have been too ill to meet her brothers and sister-in-law in Philadelphia when they were returning to Pittsburgh with the body. It is possible that this same illness prevented her from going to New York with her brothers in the first place. At any rate, her first knowledge of the details of Stephen's death seems to have come from Henry in this letter.

George Cooper and Morrison Foster have given excellent accounts of the circumstances surrounding Stephen's death, but never before have we had the opportunity to know the details as they were written by a brother to a sister. It would seem that this account would be more unrestrained in telling the whole story than either Morrison's or George Cooper's, which were related for public consumption. Henry never dreamed that his letter would be seen by any but the immediate family, or he would not have allowed himself such prodigality in grammar. . . .

"Elm Cottage near Pittsburgh, Feby 4th/64.

"MY DEAR SISTER: I received your very welcom letter of the 1st inst. to day and hasten to reply, in hopes I may in some measure relieve your sorrow by the assurance that we found everything connected with Stevey's life and death in New York much better than we had expicted [sic], he had been boarding at a very respectable Hotel and did not owe the Landlord a cent or any one else that we knew of, had retired early to bed on Saturday evening, the following morning opened his door and spoke to the chaimbermaid [sic] and turned to go back to his bed when he fell as if he had been shot striking his head . . . , a surgeon was procured immediately and his wounds dressed, he then sent for his friend, Mr. Geo Cooper (as fine a little gentleman as I ever met) who telegraphed to Morrison and I, and persuaded Stevey to go with him in a carriage to the Hospital where he would be better attended to. On Tuesday he was much better, and Mr. Cooper was with him. On Wednesday he was proped [sic] up and after having taken some soup was quite cheerful. When they commenced dressing his wounds, and just as the person was washing out the rag, without Stevey saying a word he fainted away and never came to again. . . ."

The record is an unvarnished one, but sometimes the simplest things are nearest to tears. One is indeed grateful that the writer of this letter did not trouble to adopt an "elegant" manner when penning the hasty but emotional account of the poet-musician's end. Something in the ornate vein which the genteel maidens of America were capable of in the 1850's is contained in another letter, which pictures the wedding of Stephen to Jane McDowell, July 24, 1850. It is written by Agnes, sister of the bride:

"Pittsburgh, Tuesday morning

"MY DEAR SISTER:

"Jane is really married, and can it be possible. It seems so strange to me that she is married and gone, I cannot realize it still, and the wedding over. Jane and Stephen F. were pretty much frightened. Steve quite pale. They each had to repeat some part of the ceremony after Mr. Lyman which made it, I think rather embarrassing. Jane repeated her part in a different kind of a voice altogether from her usual tone of voice. It was owing to her strain. She looked very sweet, her wedding dress fit her beautifully, gloves and gaiters to match her dress, very pretty pair of cuffs and collar. Steven looked very nicely. I was *brides maid* and Morrison groomsman. I can assure you I felt rather squeamish, I had never been brides maid before. Something so entirely out of my line. I presume you would like to know what we had at the event in the way of eating.

"We had a brides cake which was very nice, two or three kinds of wine, and ice cream. That was all, sufficient, too. All of Jane's dresses fit her beautifully and her other garments were made quite neatly. Sarah Kerr gave her a very pretty French work night cap. She had several others that she had purchased herself but none so pretty as Sarah K. Uncle Snaith gave Jane away. Mr. Lyman did not omit any part of the ceremony. Mr. Lyman had his white surplus on. You remember that at your wedding Dr. —— [name illegible] wore his black surplus. The white is much the prettiest. We got a very pretty lantern lamp for the hall. John fixed on the hook for us. I do wish you had have been here. I think you would have enjoyed the wine. Ma is up to the eyes in fixing away the china, also numerous other things. I received your very welcome letter a few moments since. Mr. Scully brought it down to me.

"We had a most delightful serenade last night, a parcel of plebeians were the serenaders. They did not know the house exactly and they went up to Mrs. Townsend's, played for at least a half of an hour there and then they found our house out. I really think they must have played for two hours, most horrible music, at our house they got up on the steps, rang the bell, and said we were the meanest people that ever was, that we even did not give them vituals. Before they went away, they said that they would bring tonight forces [?] to howl for us and their sheet iron band to accompany the forces [?]. There is no cholera here, at all. I send you some brides cake to dream on. Kiss Jeanie and remember me to all inquiring. All send their love. Write soon.

"Your affectionate sister,
"AGNES.

"P. S. I am very much afraid we will not sleep any tonight listening to that delightful band [?] of music. Mrs. C. [name illegible] got the ring out of the cake [?]. Was not that very singular?

"God bye,
Yours AG."

If Foster had a "parcel of plebeians" to supply his wedding music, that at his funeral properly included some of his own more treasurable strains. Henry Foster writes later in the letter announcing the death: "Oh! my dear Sister, it was heart-rending to hear the band play Come Where My Love Lies Dreaming as they lowered him into his grave."

Such are some of the highlights, the tragic and comic moments in the life of America's troubadour. His real legacy will be found in his imperishable songs.

VARIATIONS

By Leonard Liebling

A most arresting letter comes from Alexandre Tcherepnine, Russian composer who has been spending many months in Peking (Peiping) China. I gladly devote space to quotation:

Yiu Mei Hsiao (born 1884 in Canton) finished his musical education in Leipsic (under Reger and Riemann) and obtained his degree as Philosophiae Doctor at the University of Leipsic in 1916. C. T. Yan (born 1888 in Nanking) studied music in France and Switzerland graduating from the Conservatory of Lausanne with honors in 1919.

Both returned to China in 1920 and began the movement in favor of Western musical teaching in China, their first success being the founding of a faculty for music at the Peking University for women teachers. A few years later the College of Beaux Arts was founded in Peking with a music faculty. In 1927 Yiu Mei Hsiao went to Shanghai and started the National Conservatory aided by a group of Chinese and Russian musicians.

Up to the present time the National Conservatory for Music in Shanghai remains the only conservatory for all China. Yiu Mei Hsiao succeeded in getting the support of the Central Government for the Conservatory. At the Ministry of Education there has been created a special section for musical education to introduce, observe and aid musical education according to Western ideas. The movement begun by Mr. Hsiao and Mr. Yan has now spread to the innermost parts of the country. The lack of teachers is apparent. The capacity of the Conservatory and the Universities to produce qualified teachers for the provinces is far lower than the demand. One must however remember, that as soon as one leaves Shanghai, knowledge of the Chinese language is absolutely necessary. The teacher must not only know the language but also the dialect of the locality to which he is sent.

It is the natural love of music that urges the Chinese music student toward education in this line. The music that he has heard at home and in his surroundings is usually of a purely native type played on native instruments. It is often the case when a music student enters an institute of Western type, that he is already an accomplished player of one of these Chinese instruments. It is seldom that he has received at home more than a superficial knowledge of Western music. Today's music student in China is the first generation to study music in the Western style.

Fascinated by musical art, not burdened by any traditions, his understanding for modern music, music of culture that has been already introduced in China, is freer and more natural than the leaning towards classical music.

Music of every kind, from the most primitive upward, belongs to the every day life of the Chinese.

A workman when carrying a heavy load hums in time to his slow movement. When there are two the musical declamation is shared between them. One murmurs the beginning of the rhythm, the other the end. During the building of a house these incantations are heard from all sides. The street vender announces his passage with a rhythmical beating on some primitive percussion instrument (of wood, iron or copper). With two venders selling the same wares, one will play on a bamboo flute, or sing, whilst the other accompanies him on some instrument. Even in established shops music is heard. Each cook in the restaurants has his own rhythm to which he works and by which one can recognize him from afar. Every tram car conductor in Peking has his rhythm for the sounding of the warning bell. A monk in solitary prayer beats a wooden tablet with a small stick in regular rhythm, the prayer of a group of monks is more a rhythmic declamation than a chant.

A more complicated orchestra consisting of many kinds of flutes (bamboo, wood and bone flutes, yes even flutes made of human bones such as I saw and heard in Hangschow), varied percussion instruments and a type of a small instrument resembling a bag pipe, accompanies a church procession. The opening of a shop is celebrated by a local orchestra, on which occasions the "concert" sometimes lasts for 2-3 days and nights without interruption.

In the theatre that is a combination of opera, ballet and drama the music is the element that creates the unity of the performance.

From its most primitive to its highest form the native music of China is closely bound with the being of the people and synchronizes their work, their life, their dreams and their meditation.

Thirty to forty years ago Western music began to penetrate into China at first solely introduced by the missionary universities. It was only after the world war, thanks to the energy of two inspired people, that musical education as understood in the Western world was carried through also from the Chinese side. These two people are Yiu Mei Hsiao (now director of the National Conservatory of Music in Shanghai) and C. T. Yan (now director of the music faculty at the Pekin University). One must remember that China has not followed the path of civilization with Europe but has bridged from the Middle Ages to the Twentieth Century. That side by side existence of the Middle Ages with modern culture is the specific feature in China today.

Instrument and music are new for the beginner and if in so short a time so many outstanding interpreters have been produced (such as the singer Chao Mei Pa at present in New York; the pianists Mary Shen and Lee Hsien Ming, the violinist Loo) it is strongly a proof of their inborn capacity. A plan of teaching the Chinese musical students should be created for them: a composition method worked out with the Chinese scale as base, a piano and instrumental method using transcriptions of the Chinese folk music for the beginners followed by the learning of the profession from works of the modern music literature.

The correct solution to this present problem should be of great help for the future.

The more national the music, the more international its value.

This spring I started a contest to encourage interest in the composition of national Chinese music for piano, the conditions being a short piano piece written by a Chinese and sent in anonymously, the music to be Chinese in character. Yiu Mei Hsiao, director of the National Conservatory in Shanghai, kindly undertook all the details for me.

Eleven pieces were received. A jury consisting of Director Hsiao, Inspector Huang, Professors Zaharoff, Aksakoff and myself examined the manuscripts and unanimously agreed that the first prize should be awarded to a composition called "Buffalo Boy's Flute," a work of extraordinary merit and charm, mostly two-voiced, carried out on the Chinese scale and full of talent. The composer Rodin Ho (a young man, son of a farmer of Hu-Pei province) speaks only Chinese, studied at the Conservatory but was forced to give it up for pecuniary reasons a few years ago.

Many of the other compositions showed such interesting efforts, that the jury decided to award four additional prizes. The compositions came from various parts of China, which shows the widespread interest created by the competition.

The presentation of the prizes took place in November in Shanghai at the seventh anniversary concert of the Conservatory. Mr. Hsiao assured me on that occasion that he would continue the plan of competitions with the objective of enlarging the number of modern compositions of Chinese character.

Let us look at the map of China: A land of more than 400,000,000 people, with the dimensions of a continent, with a large number of cities and cultural centers. This land has been awakened to an active musical life. What a prospect for artists, publishers, instrument-makers.

The work of music teaching in China is pioneer; the one who with enthusiasm seeks a new mode of expression will be of more help than the routined pedagogue, for the correct method of musical education in China must still be discovered and on this discovery depends the future progress of music in China.

* * *

(Photo © J. Campbell Phillips)

THE GREAT GODOWSKY

Funnily, the dinner (at the Hotel Astor) given to Godowsky on his sixty-fifth birthday, February 13—for full details see the column of the indefatigable scamp, Simon Snooper—brought out an erroneous date. The celebrant informed the toastmaster during the dessert course that recent research on his part establishes the correct year of his birth as 1871, making him only sixty-four years old this month.

However, an honorary dinner to Godowsky is in order at any time.

The printed program-menu was decorated with an eloquent portrait of the hero, (drawn from life by J. Campbell Phillips and reproduced on this page) and further contained a sonnet by Harry Brunswick Loeb, as appended:

LEOPOLD GODOWSKY

Man's life is reckoned by his span of years;
Not thine, dear master,—years are not for thee
Whom Fate elected to the galaxy
Of those who hear the music of the spheres.
As Bach, Beethoven, Brahms, thy three compeers,
Were always, will be, and forever are,
So dost thou shine with these—a fixed star—
Till Time no more the voice of Beauty hears.

Think not I deem this halting verse of mine
An added leaflet to thy crown of bay;
'Tis humblest flower from secluded way,
But placed with love and rev'rence at thy shrine:
Great, thou, to all for thy rich gifts to art,
Twice great to me—because I know thy heart.

Musical performers who desired to express their tributes to Godowsky with tone were on hand with these scheduled original and transcribed numbers from his pen: Albeniz Tango, Schubert Moment Musical, two Waltz Poems (Shura Cherkassky) Passacaglia (David Saperton) nine Miniatures (Mr. and Mrs. Maurice Aronson) three selections from Triankontameron, Vera Kaplun Aronson; Larghetto Lamentoso, from the E minor Sonata, Elegie from Walzermasken (Josef Schuster, cellist, accompanied by Arpad Sandor) three Dances from the Java Suite (Nadia Reisenberg) Weber's Invitation to the Dance, for two pianos (Clarence Adler and Pauline Ruvinsky) Johann Strauss' Künstlerleben (David Saperton).

* * *

F. W. Riesberg, veteran member of the Musical Courier staff, contributes this memory of one of the early recitals given in New York by Godowsky:

"About this time of year, February, 1897, Godowsky was announced for a piano recital at Knabe Hall, in the Presbyterian Building at 5th Avenue and 21st Street. About a dozen persons gathered there, for it was an awful evening. Snowdrifts piled high, cabs (horse-driven) were hard to get, and even the cable-cars of that period were hindered in their progress. The writer attended, representing the Musical Courier. He was in his first year in New York with this journal.

"At 9 o'clock, with so few on hand, Manager Mayer of Knabe's made a short speech to the tragically limited audience, asking us into the warerooms, where, while we were seated around the piano, Godowsky gave the scheduled recital. Enthusiasm was boundless. As I recall, Godowsky played his own contrapuntal transcriptions of the Chopin studies for the first time in New York. At the close Manager Mayer invited the few hearers to proceed to Logerot's French restaurant, Southwest corner of 5th Avenue and 18th Street, where a truly hilarious time was enjoyed with an edible feast following that of the intellect and spirit."

* * *

J. P. F. discourses: "Referring to the Lohengrin performance at the Metropolitan Opera last week, the New York Times (February 15) says that, 'Rain did not dismay a large audience of operagoers devoted to the early and lyric Gagner.' I have searched diligently in the texts of the master's operas and cannot find a single gag in any of them. It is only Wagner's listeners who gag—with emotion."

* * *

Another musical policeman, L. S., tells me that this department was wrong when it recently gave 1907 instead of 1917 as the year in which Godowsky composed his celebrated Miniatures.

* * *

America is on indifferent terms with Russia just now. The day may come when we shall not hear any of our restaurant bands play Dark Eyes or The Volga Boatmen.

* * *

New York, N. Y.,

Dear Variations:

Here is a good Canadian musical joke for your readers. It was told to me by Norah Drewett de Kresz on her recent visit to New York:

A friend remarked to Dr. Healy Willan, vice-president of the Toronto Conservatory of Music, "It is reported that Mrs. Dionne is soon to add to her famous brood of five simultaneous children, and they say that the Canadian Government hopes there will again be quintuplets. What do you think of that?"

"Oh, but my dear fellow, the idea does not appeal to me at all," was Dr. Willan's reply; "you cannot expect me, as a musician, to approve of consecutive fifths."

Very truly yours,
ARTHUR M. ABELL.

* * *

R. G. calls attention to the New York Times (February 3) advertisement of the Philharmonic Orchestra, announcing that Toscanini would conduct the Leibestod from Tristan and Isolde, at his all-Wagner concert. "For heaven's sake," asks R. G., "what did Brangaene put in that drink to give Isolde a case of *Leibes-weh*?"

* * *

With the Hauptmann case ended, the authorities should now finally punish the highly-placed villain responsible for the kidnaping and killing of Gilda, in Rigoletto.

* * *

If Lady Macbeth of Mzensk is propaganda for the Soviet Republic, then Wozzeck is a recommendation for the culture of the Mexican jumping bean.

The Godowskys were very social last week. Dagmar opened the festivities with a tea in honor of Igor Stravinsky, just before he sailed back to *la belle* France. Only a few guests were present, but their labels show that they came from the best shops and were high-priced models. Of course, Leopold himself was the first displayed, then came Dushkin, followed by Klemperer, Schnabel, Elman, Feuermann, Rubinstein, Mrs. Josef Hofmann, Mme. Leopold Auer, the Remo Bologninis, the David Sapertons, the Josef Hontis, and the show ended with an appearance on the runway of Fannie Hurst.

* * *

The second Godowsky event was a Surprise Dinner given to "Lep" on his sixty-fifth birthday at the Hotel Astor which was one of the most brilliant tonal parties I ever attended. Every time I turned my eyes I encountered the stare of a celebrity and, believe me truly, I was frightened. It is always possible for me to consume thirty or forty eminent personages at one luncheon, cocktail party or dinner but when they number four hundred I get a bad attack of indigestion. There's certainly no harmony in swallowing a *pot-pourri* of violinists, singers, pianists and composers. They don't mix with comfort on the insides, although contemplated before assimilation they seem very attractive.

I do not wonder that "Lep" nearly ran out on the party when he unfortunately got wind of it a couple of days before the event. He must have felt it would be too much of a feast for him. And I'm certainly not surprised that the concentrated powers of persuasion of the David Sapertons, Dagmar, the Maurice Aronsons, Leonard Liebling (the toastmaster) and Emil Hilb and Siegfried Kahn of the zealous committee were necessary to make Godowsky attend. As he said that night, "It's very hard to have to hear people talk about oneself."

At any rate "Lep" came, and the gathering of illustrious musicians which included Dr. and Mrs. Walter Damrosch, Mr. and Mrs. Ernest Hutcheson, Prof. Albert Einstein, Mr. and Mrs. Arthur M. Abell and our L.L. at the head table surrounding the famous pianist composer and pedagogue witnessed a torrent of loving words poured over the modest guest of honor. "Lep" must have oiled his inconspicuous plumage very thoroughly before coming to the dinner, for the praise did not dampen his spirits in the least and his naïve smile seemed to be completely unwilted by the deluge.

If I tried to tell you whom I saw at the dinner I'd have to print the combined lists of The Bohemians, and the Beethoven Association plus the faculties of the Juilliard School and the Curtis Institute garnished with a few music critics. Name most anybody and I'll nod assent or murmur, "He sent a telegram."

After Arthur Abell incited by Leonard Liebling had told a lot of anecdotes about "Lep" when he lived in Berlin, Ernest Hutcheson analyzed Godowsky's creative mainsprings and Walter Damrosch described the probable derivation of the pianist's digits. Then the guests adjourned to another room where David Saperton played the honored composer's Passacaglia, Shura Cherkassky performed his arrangements of Albeniz' Tango, a Schubert Moment Musical and two Waltz Poems for left hand.

These were followed by hearings of nine of the forty-six Miniatures written for four hands interpreted by Vera Kaplun Aronson and Maurice Aronson and two cello solos, Larghetto Lamentoso and Elegie played by Joseph Schuster, who was accompanied by Arpad Sandor.

By that time, if Leopold was as tired as I was, he was willing to forget that he was enjoying his sixty-fifth birthday with cake and candles and everything and hoped that no one would remember the date next year. Mind you, I adore "Lep" and I want him to have a million more birthdays, but I'm telling you, I can't digest four hundred musical celebrities at one dinner, not counting the telegrams—and I'll bet "Lep" can't either.

* * *

If I am talking to saturation about Leonard Liebling this week, don't blame me, blame him. That chap has been so much in the mazdas that I can't overlook it.

Siegfried Kahn gave him a birthday dinner on February 9, which wasn't his birthday. Personally, I think it was just an excuse for Sig to offer one of his bacchanalian routs to a few friends, and he happened to think that L.L. was the best fitted to hang it on, if you know what I mean.

At any rate, twenty-five convivial souls assembled at the Harmonie Club and made fun of L. L. between swizzles and guzzles. Sig Spaeth was the master of ceremonies, and what epithets Sig forgot Fred Sperling thought of. Herbert Witherspoon spoiled Leonard with compliments, Dr. Bierhoff told personal (?) anecdotes, Mr. Korngold spread Persian philosophy on the honorist, Wally Cox sang paeans, while Willem Kroll, Clarence Adler, Alexander Siloti, Albert von Doenhoff, Horace Johnson, Harold Triggs, Paolo Gallico and other erudite men of letters and the arts roared appreciation.

L. L. seemed to take the oaths in the spirit offered and last seen looked as robust as ever. If Sig Kahn ever gives L. L. any more birthday dinners, however, our dear editor will have to commit fresh sins beforehand or there won't be anything to make speeches about. All his present and past sins are worn threadbare and wouldn't stand going to a verbal laundry again.

* * *

Here is the latest anecdote from Vienna.

First Wit: "Have you heard the title of Strauss' latest opera?"

Second Wit: "No, what is it?"

First Wit: "Sklerosen-Kavalier."

* * *

Stuart and Claire Ross' young daughter was listening to a Metropolitan Opera radio broadcast of Tannhäuser when she suddenly asked, "Mother, what are the soprano and tenor singing about?"

"I'm sorry, Marjorie," said Claire, "I wasn't listening."

"Oh, it really doesn't matter. I suppose he's just scolding her because she doesn't use Listerine."

DOCTOR: *"You should put that fiddle on a diet, Mr. Bassinsky. It's overweight by twenty pounds."*

Foreign News in Brief

Donald Francis Tovey Knighted

LONDON.—Knighthood has been conferred on Donald Francis Tovey, composer, pianist, and teacher. He was born at Eton, July 17, 1875, and won the first Nettleship Scholarship at Balliol College, Oxford, where he studied with Parry and received his doctorate in music. In addition to appearing widely as pianist in his own works, he directed the Chelsea chamber music concerts in London, 1906-12, and in 1914 succeeded Niecks as Reid Professor of Music at Edinburgh University. He founded and conducts the Reid Symphony Orchestra in the Scottish city, and has toured America several times as pianist, making his début there in 1925. Considered one of the foremost musical scholars of Britain, he has edited a collection of sixteen century church music, as well as contributing many articles to the Encyclopaedia Brittanica. S. D.

London Hears American Women Composers' Works

LONDON.—A concert of works by American women composers was given on December 8 by the Society of Women Musicians. The program was arranged by Fiona McCleary and Katharine Eggar in conjunction with the New York International Exchange Concerts. The compositions presented were sonata for violin and piano by Marion Bauer; songs for soprano with string quartet by Evelyn Berckmann; suite for chamber ensemble, Ethel Glenn Hier; a song, Those of Lucifer, by Marguerite Fischel; two sketches for piano, Fiona McCleary; and sonata in one movement for violin and piano, Gena Branscombe. The performers were Eda Kersey, Evelyn Suart Harcourt, Maria Van Der Beeck, the Dorothy Brook String Quartet, Winifred Gaskell, Margaret Eliot, Dorothy Erhart, Honor Rendall, Vera Ensor, Edwin Ziegler, Peggy Grummitt, Olga Rudge and Jessie Hall. R. P.

George Beach in Cannes Recital

CANNES.—George Beach, American pianist who has been living here for several years, gave a recital in December at the Villa Baron, in aid of the children at the Franco-Russian Home. The first part of his program was devoted to the classics—four sonatas of Scarlatti, Handel's Chaconne Variée and compositions by Bach. The second half included works of Liszt. Mr. Beach is to make a recital appearance in Paris in May and also play at a benefit for the Invalides. R. P.

Mannheimer and Brosa on London Radio

LONDON.—Frank Mannheimer, American pianist, broadcast a joint recital with Antonio Brosa, violinist, on January 19 for the BBC. The program included an unaccompanied Bach sonata played by Brosa, Mannheimer's performance of the thirty-two variations in C minor of Beethoven, and the César Franck sonata, in which the two artists collaborated.

German Chopin Celebration

DRESDEN.—On February 22, and in a hotel where the composer sojourned, this city will commemorate the 125th anniversary of the birth of Chopin. R. P.

Wagner Festival for Dresden

DRESDEN.—A Wagner Festival is to take place here next July under the presidency of Winifred Wagner, daughter-in-law of the composer. R. P.

Bach Film

BERLIN.—The UFA, a German film company, is preparing a cinema on the life of J. S. Bach. R. P.

I SEE THAT

Andres Segovia, Spanish guitarist, arrived in New York on February 4 by the SS. Bremen.

* * *

Helen Jepson and Myrtle Leonard, two young American singers who have made their débuts with the Metropolitan Opera this season, were interviewed by Geraldine Farrar during the broadcast from the Metropolitan Opera House, February 9.

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Grete Stueckgold appears in joint recital with Gregor Piatigorsky in Toronto, Can., on February 28.

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The first concert of the season will be presented March 2 by the Liederkranz Symphony Orchestra of the Liederkranz Society of New York. The conductor will be Francis Buebendorf, newly appointed to this post.

* * *

The Young Artist Series presented Ida Turkenitch in a piano recital on January 21 in the Roof Garden of the Hotel St. George, Brooklyn, N. Y. Miss Turkenitch, a graduate of Juilliard School of Music and a pupil of Max Friedman, played selections by Brahms, Mozart, Chopin, Liszt and Debussy.

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Evelyn Freisinger, pianist, of the Makin-Loeffler studios, gave a recital at the MacDowell Club, New York, on January 26, playing works covering the periods from Bach to Beethoven and modern composers.

* * *

Arturo de Filippi, tenor, appeared as soloist with the Lyric Society of Newark, N. J., on January 30, at the Mutual Benefit Auditorium. An orchestra composed of members of the Newark Symphony Orchestra, under the direction of George Meade, accompanied.

* * *

Mina Hager, mezzo-soprano, and the Jacques Gordon String Quartet were featured artists on the first radio program presented by the League of Composers over NBC on February 1. Ethel Cave-Cole accompanied.

* * *

Madalena Paltengi will give a recital of songs for the Woman's Graduate Club of Columbia University this month, singing in French, Spanish and English. Her annual New York recital is planned for the late spring.

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Otto Schlaaff and Robert Riotte will give a duo-piano recital in Town Hall, New York, on March 26.

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After the opening of his Western tour on January 5 in Ogden, Utah, Robert Goldsand, Viennese pianist, continued en route to Boise, Idaho, for an appearance there on January 7 and then to Great Falls, Mont., where he played on January 12.

* * *

Zavel Zilbert, composer and conductor, will direct a concert of his choral organization at the East Orange (N. J.) High School auditorium on February 27, for Bnai Brith.

OBITUARY

Adolphe Marechal

BRUSSELS.—Adolphe Marechal, operatic tenor, died recently from an illness which had beset him many years, and in fact had caused his retirement from public life in 1908 at the height of a brilliant career.

Marechal, of Belgian origin, was one of the glories of the Franco-Belgian operatic stage. He not only was known as a signal interpreter of rôles but during his career (1898-1908) created, as a member of the Opéra-Comique, Paris, the rôle of Julien in Louise (Charpentier), appeared in the premières of Le Jongleur de Notre-Dame, La Reine Fiammette (Leroux) and was the first in France to sing Rodolphe in La Boheme. I. S.

Mother M. Agnes Dougherty

NEW ROCHELLE, N. Y.—Mother M. Agnes Dougherty of the Ursuline Community of this city died on February 9 at the age of sixty-four. Mother Agnes for several years was directress of the Ursuline seminary of New Rochelle, and later was head of the music department of the college. She is survived by a sister, Mrs. Helen Roche. R. P.

Literature of Left-Hand Concertos Especially Created for Performer

Paul Wittgenstein, Austrian One-Armed Pianist, Discusses Growing Repertoire of Works Written for Him before Sailing for European Engagements after Successful First American Tour

At the close of his first American tour, Paul Wittgenstein, one-armed Austrian pianist, whose introductory visit to this country ended late in January, may look back on substantial musical achievements here, from coast to coast. Mr. Wittgenstein, who came here under the management of Bernard Laberge, made his American début in Boston as soloist with the Boston Symphony Orchestra under Serge Koussevitzky, playing the concerto which Ravel has especially written for this artist. Subsequent engagements, with orchestra and in programs of solos and chamber music, took him to the Pacific Coast, where his bookings included appearances in Los Angeles, Seattle and other cities; north to Montreal, Detroit and elsewhere; to Chicago, Cincinnati, Minneapolis, and south to Havana. New York heard him with the Boston Symphony Orchestra and in a concert at Town Hall with the Perolé String Quartet, Georges Barrère, flutist; Carlos Mullinix, oboist, and Gustave Langenus, clarinetist.

The day before he sailed for Europe, Mr. Wittgenstein was interviewed by a representative of the Musical Courier. It was learned that he was returning to fulfill a concert schedule abroad. One of his important concerts was to take place on February 10, when Mr. Wittgenstein was to participate in a celebration by the Vienna Philharmonic Orchestra of the sixtieth birthday of Franz Schmidt, Austrian composer.

"On this occasion I will play with the orchestra the world première of Schmidt's new concerto. I am especially gratified by this honor because Schmidt is conceded to be in the foremost ranks of contemporary music expression in Austria. At the February 10 concert he is to be the recipient of an honorary doctorate from Vienna University, a rare and coveted distinction and one conferred only for outstanding creative achievement."

(International Commercial Photo Co.)
PAUL WITTGENSTEIN

Composers Dedicate Scores to Him

Although America heard him this season for the first time, Mr. Wittgenstein has been known in Europe for some time. Besides Ravel and Schmidt, Richard Strauss, Prokofieff and Erich Korngold are among those who have written scores especially for him. Strauss wrote two, one of which was given in Cincinnati in December. The other has not yet been introduced in this country. The Prokofieff work is still to have its première anywhere. Korngold wrote for him a concerto for orchestra and piano left hand, and also a suite for two violas, cello and piano, which was included in Mr. Wittgenstein's Town Hall, New York, program. A quintet for piano, two violins, viola and cello by Franz Schmidt was heard in the same concert.

"My inclination is toward orchestra and smaller ensemble performances," said Mr. Wittgenstein. "Particularly, I enjoy playing with symphony orchestras. It is interesting to note the different ways in which the composers have treated the piano. Schmidt, for example, has the classic style, with different voices. Korngold, in both the quintet and the concerto, conceives the piano's rôle in another fashion. He makes it imitate the orchestra. And so we can trace the individual idiom of each—Prokofieff, Ravel, Strauss, all have their characteristic methods."

Teaching Activities in Vienna

Besides his concert work Mr. Wittgenstein teaches at the New Conservatory in Vienna. He is himself a pupil of Leschetizky and finds pedagogy an absorbing part of his musical career.

"I like to teach. I believe I would rather give up public performance than my work with my pupils, if the choice had to be made. At the conservatory I have a number of students who show decided talent. For one or two I have high hopes."

Mr. Wittgenstein was asked if his pupils showed inclination to specialize in left-hand playing. "Sometimes they do, but of course I never encourage this in a player fortunate enough to be able to command the use of two hands. Why should I? For anyone in the possession of both hands, left hand playing is unnecessary. If I see that a player's left hand is lagging behind the right in its development, then, for the sake of increasing strength and facility I may prescribe some pieces for left hand alone."

In taking his leave of America, Mr. Wittgenstein expressed his appreciation for the cordial reception which audiences everywhere have accorded him. He will come back next season for further appearances on this side of the Atlantic. Mr. Laberge, who managed Wittgenstein this season, will again present him in 1935-36. M. L. S.

Musicales

Civic Orchestra Programs Beach Work

The symphony in E minor, known as "Gaelic" because of the use of old Gaelic themes, by Mrs. H. H. A. Beach, was the centre of interest at the February 13 concert of the New York Civic Orchestra (Eugene Plotnikoff, conductor). A crowded house listened with interest to the melodious work, which had its first performance in Germany nearly forty years ago. It has since then made its way around the world, together with overtures, cantatas, oratorios, songs and piano pieces of this American composer. A crescendo of applause marked its reception on this occasion, climaxing after the third movement, A la Siciliani. There was long-drawn-out applause, when Mrs. Beach was introduced at its conclusion. She made a few appreciative remarks, complimenting orchestra and conductor on the performance.

Tschaikowsky's Hamlet Overture and his Rococo Variations for cello, the latter performed by Elsa Hilger, completed the program. Miss Hilger played with singing tone and sensitive musicianship, and was recalled repeatedly. The usual tributes were paid Mr. Plotnikoff. F. W. R.

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Verdi Club Musicale and Dramatic Afternoon

The audience which gathered at Hotel Plaza, New York, February 8, for the Verdi Club musical and dramatic afternoon heard an interesting program, with the pleasant voice of Aida Doninelli, soprano, in songs and arias; the resonant voice of James Phillips, bass, in songs by Osgood, Mana-Zucca and others, as well as in humorous recitations. The able accompanists were Vincent DeSola and E. Rudko. Sustained applause recalled the artists. Mary Ellen Ryan gave dramatic readings, including Gypsy Flower Girl and The Flame, showing variety of emotional expresion. The Quarrel Scene from School for Scandal was felicitously presented by Elizabeth Dean Farrar (Lady Teazle) and Bjorn Koeford, (Sir Peter) the latter substituting on short notice for St. Clair Bayfield, engaged in a new play. Both acted their parts finely.

Mrs. Egbert Guernsey Brown, president of Illuminati; Mrs. Doré Lyon, founder of the Criterion Club, also musical manager of the Skylark Ball, Mrs. Josephine Thord-Gray, and Charles Haubiel were honor guests and made short addresses. Florence Foster Jenkins presided. F. W. R.

* * *

Lonny Epstein Plays at Institute of Musical Art

Lonny Epstein, pianist, gave a recital on February 8 at the Institute of Musical Art of the Juilliard School of Music, New York. She opened with compositions of Beethoven—three bagatelles from op. 126, and the sonata, op. 31, No. 3, in E flat. Proceeding with a group of four Busoni piecies, she concluded with Chopin excerpts. Miss Epstein gave her hearers an evening of keen musical enjoyment, playing with artistry and comprehension of style. M. L. S.

* * *

Granville English at National Opera Club

Brilliant piano solos by Granville English, performed by the composer at the February 14 meeting of the National Opera Club, Waldorf-Astoria, New York, included Valse Coquette and Paysage. These are respectively scintillating and deeply expressive. Edouard Grobe, tenor, gave musicianly exposition to three English songs, the composer at the piano; they were When Lo Upon a Windy Morn, Whispering Waters and If I Gave You a Rose. There is touching expression and well-defined climax in these songs, and Mr. English and the artists were warmly applauded and encored. Elsa Moegle, harpist; Laurie Merrill, poet, with Edna Shepherd at the piano, were the other participants. F. W. R.

* * *

Amphion Gives Second Concert

Elsie Rogers, president, and Harry Gilbert, conductor, of the Amphion Society, arranged an interesting program for the second concert of its third season at the Waldorf-Astoria on February 13, confining all participants to members. Men and women alone in choral items, mixed choruses, vocal soloists and the Amphion Male Quartet collaborated before a large audience. Thirty-two women united in singing Parker's Greek Pastoral Scenes; the music, not easy of performance, was well sung, with solos by Anna H. Monson and Marie Ludemann, sopranos, and Marie Wendel, alto. Clear enunciation marked all the singing. The women later sang works by Clokey, Davis and Enders, with solos by Marie Doscou, soprano, and Mildred Kreuder, alto. Their bright, agreeable voices again made effect, with special applause for the solo singers. Twenty-two men united in singing musical parodies by Hughes, which were much enjoyed and applauded; they included Mary Had a Little Lamb, There Was an Old Woman, and Doctor Foster; the last, in oratorio style, produced audible merriment. The men later sang works by Schindler and Speaks with fine climax, Albert Davey singing the solo. The mixed chorus of fifty-four voices has good balance. They sang Rachmaninoff's Glory to the Trinity (Russian Liturgy), *a cappella*, in splendid fashion. The voices have quality, vigor and responsiveness. Go Down, Moses, arranged for eight-part chorus, was conducted by Mr. Gilbert with attention to detail. The Amphion Quartet (Messrs. Robinson, Murdock, Aubin and Enders) constitute an ensemble of merit; Mr. Gilbert's arrangement of Wood's A Brown Bird Singing was especially liked, as was Trav'lin, composed by Mr. Enders, basso. Shirley Sinclair, alto, appeared as soloist in a Rimsky-Korsakoff aria, and songs by Gretchaninoff and Tschaikowsky. Her voice, one of power, with temperament and clear enunciation, brought her an encore; she added Luxembourg Gardens. Paul Brunet, robust tenor, has full and resplendent tones, together with innate musical feeling. He sang Mozart's Il Mio Tesoro with good control of voice, I Shall Return (Schipa) with ardor, and scored further with Mrs. Beach's Separation. Rafael Mertis proved an accompanist of reliability and good taste. F. W. R.

Kathryn Meisle Heard with Detroit Orchestra

American Contralto Featured in Broadcast Concert—Dusolina Giannini Sings to Large Audience at Masonic Temple

Detroit, Mich.—The Detroit Symphony Orchestra broadcast its fourteenth Sunday evening concert on January 6 from Orchestra Hall, featuring Kathryn Meisle, contralto, as soloist. Possessed of a full rich voice she sang with skill Saint-Saëns' My Heart at Thy Sweet Voice, Delibes' Les Filles de Cadix, Del Riego's Oh, Dry Those Tears, I'll Follow My Secret Heart from Noel Coward's Conversation Piece and, with the choir, the Rêve Angelique from Rubinstein's Kamennoi-Ostrow.

The orchestral portion of the concert was devoted to Weber's overture to Oberon, Humperdinck's Witch's Ride from Hänsel and Gretel, and Wagner's Entrance of the Gods from Das Rheingold. The choir sang Molloy's Kerry Dance and, with organ, Crüger's Now Thank We All Our God.

Jan Peerce, radio tenor and New York Roxy Theatre soloist, drew a curious audience to Orchestra Hall in the fifteenth Sunday evening concert played by the Detroit Symphony Orchestra sponsored by the Ford Motor Company on January 13. Mr. Peerce has a pure lyric tenor and sang with distinctive style suited to radio, Ponchielli's Cielo e Mar from La Gioconda, MacMurrough's Macushla, Verdi's La Donna è Mobile and Questa o Quella from Rigoletto; he lent fine impetus in singing with the chorus an excerpt from Mascagni's Cavalleria Rusticana. The orchestral numbers were Thomas' overture to Mignon, one of Dvorak's Slavonic Dances, Grainger's Colonial Song and, with the chorus, Woodward's The Radiant Morn, a number from Strauss' The Chocolate Soldier, and Dykes' Eternal Father, Strong to Save, with organ accompaniment.

Giannini Conquers in Recital

The Masonic Temple series of concerts presented Dusolina Giannini on January 14 to an Auditorium audience of about 4,000 persons who were fascinated by her singing. Miss Giannini possesses plenty of temperament, and her voice is finely modelled and shaded delicately. She has good diction, style and taste, as well as abundant intelligence. There were moments of sheer delight during her singing, in which she held her audience spellbound. Her accompanist, Molly Bernstein, shared to a great extent, the overwhelming applause when Miss Giannini sang two of Miss Bernstein's compositions, Laundryman and Chinese Lullaby.

The concert opened with Handel's Sommi Dei, followed by Mozart's Das Veilchen and a work by Paisiello in the first group. Then Wagner's Elisabeth's Prayer from Tannhäuser and Verdi's Pace, Pace from La Forza del Destino. In the modern group were LaForge's In the Forest and Levitzki's Ah, Thou Beloved One. The final group was three Italian folk-songs remodeled by Vittorio Giannini, entitled Marechiare, Manella Mia and a most delightful arrangement of Funiculi, Funicula. As an encore Miss Giannini sang Bizet's Habanera from Carmen. It was a most enjoyable concert, exhibiting fine musicianship. Miss Bernstein in her contributions, Albeniz' Evocation and Debussy's Minstrels and La Soirée dans Grenade, enhanced it greatly. R. C. B.

Covent Garden Again Engages Hans Clemens

Hans Clemens, Metropolitan tenor, has been engaged by Covent Garden to sing two performances of Loge in Das Rheingold between May 3 and 15 during the coming season in London. Mr. Clemens returns to Covent Garden after an absence of four years. Previously he had sung at that opera house for six successive seasons.

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Handel's Genius as Shown in The Messiah

(*Continued from page 6*)

The exquisite pastorale is heard under the exact conditions to make it impressive. The relationship of keys is a thing composers and arrangers can never afford to overlook, and this quiet movement written in C, following one of the most thrilling choruses in G, supplies, in a remarkable degree that atmosphere always accompanying a change to the subdominant key. Heard entirely in the strings and wood-wind, subdued, and at a leisurely tempo, this wonderfully simple bit of writing in double thirds on a pianissimo tonic pedal, creates a lulling atmosphere, impossible to describe, but perfectly realized by everyone who has heard it. It is one of the happiest instances of tonal contrast ever conceived, and furnishes an outstanding proof of the mighty power of simple and quiet utterance. Just as, at the proper time, a whisper is as convincing as Heaven-storming eloquence, just so here, this little single-page pastorale conceals within itself a strange and indefinable something that defies analysis—one of those all too rare instances where absolute music tugs at the heart strings. Its charm is perennial, and has never failed to hold, with certain other favorite numbers from the Messiah, a first place in the affections of music-lovers.

A word as to its performance on the organ may not be out of place. Reflective players will at once recognize that a 16-foot bourdon utterly fails to approximate to the string tone, and yet on more than one occassion the writer has heard this heavy booming bass interminably clouding the light tones of the viol, celeste, aeoline, etc. Even a delicate gedacht is here out of place, for the hollow-sounding wooden pedal pipes are the wrong color for a pedal-point in this case. The foot should be held down on the lowest pedal C, coupled to Swell, or better still, to some delicate string tone on the Choir, and no 16-foot tone used whatever. Nothing particularly heavy or deep is required here, which is a good thing for any organist to remember if he is too much wedded to his pedals.

The Choruses

Handel seemed to possess an instinct for striking effects when writing for voices in mass formation. Not all of his choruses are equally fine, but he has left few, if any examples of choral writing that fail to prove his singular mastery. The distribution of the parts is a proof of a discerning mind for brillant vocal utterance, with possibly an exception at times in the alto section. There are instances when the voice here is partly eclipsed and lacking in prominence, being written frequently below the tenor. Regarding the other voices, however, he seems to delight in dwelling upon and moving among the upper notes, and the clear bell-like chords that ring out with such thrilling effect seem to possess a quality distinctly Handelian.

As the fugal style is particularly well adapted for chorus work, and as Handel was a past master in this form of writing, these facts, allied to his natural gift in expressing his ideas through the medium of the voice, naturally has the result of making his choral work an outstanding model. Whether in simple harmonies of root chord progressions, or the intricacies of the wonderful "Amen" Handel's freedom and mastery have been a source of admiration to musician and layman alike. Many who would affirm their indifference regarding fugues, will greatly enjoy listening to a Handel chorus, for the composer's fertile melodic ideas seldom fail, and his counterpoint is never exhibited at the expense of what is known as a "tune."

"And the glory" is a bright and attractive piece of chorus-writing from beginning to end; it is impossible to find one dull moment. The way the four themes are used, singly and in combination, is splendidly conceived and carried out, and the proportion all through is kept well in mind. Its construction too, is particularly satisfying from the standpoint of form. The peculiar "soaring" effect noticeable in so much of Handel's work is unmistakably evident in several places; noticeably where the bass rises to high E, and later where the soprano, as it were, takes wings, and mounts on the words "hath spoken it—" 36 bars from the end.

"And He shall purify" is full of good contrasts between polyphonic and monophonic style—the latter for the declamatory "That they may offer"—while the instrumental part supplies a background suggestive of the fugal subject.

A Choral Summit

One of the universal favorites has always been "For unto us." The climaxes in this chorus are incomparable, if the approach as well as the attack itself, are both made properly. The organist here is largely responsible for the success or otherwise of this section by the way he plays the intervening double thirds. To perform them full organ (as the writer has actually heard)—is exceedingly poor taste. In the orchestra, the violins here give the sensation of quivering pulsating movement, not by any means loud, but rapid and insistent before the mighty crashing attack on "Wonderful!" "Counsellor!" obliterates everything for a moment, and then seems to gather breath for another outburst while the rushing violins again fill in the waiting period. Handel selects the word "shoulder" for an upward sweep of sound—that curious thrilling effect, so peculiarly his own. The way the tones seem as it were, to leave the earth, and mount to Heaven, is heightened by the rising theme being heard first on the tenor, and then the soprano—(twenty-six bars from the end). A close student of Handel's chorus work will observe that he seems to have a sort of understanding between tenor and soprano—frequently giving a short phrase, a bar, or possibly an effective high note, first to one and then the other.

Following the Pastoral Symphony, the ethereal and delicate picture this short Intermezzo paints, is still continued by the four recitatives and chorus that now ensue. "There were shepherds" should follow so quietly that it would seem to be part of the preceding pastorale. A discriminating organist will be careful here not to do anything to cloud or disturb the serenity of the atmosphere. Very soft chords or delicate string tone, without pedal, or very quietly played on the piano, are best. The high G and later A of the tenor in "Glory to God" is particularly suggestive on the word "highest," as is also the entry of the bass, for the first time at "Peace on earth." This voice, dropping an octave for "earth" is happily consistent here in the use of an appropriate register, especially the last time, when low G is used. The fugal and antiphonal writing which is now introduced, carries everything to a cheerful ending with "Good-will towards men."

"His yoke is easy" is full of optimism and gladness. A wonderful passage occurs on the word "burden," beginning fourteen bars from the end. The harmonies are here piled upon and suspended into each other in bewildering fashion. The subject finally reappears in the soprano, supported by full chorus harmony, soars to high B flat, a few interesting dissonances are then heard, before a highly dramatic pause, and then a few bars in deliberate tempo bring this deservedly popular chorus to a triumphant conclusion.

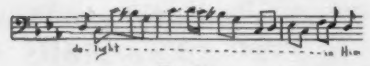
An Objection by Wesley

One of the most impressive things in solemn declaration now follows. The entry of each voice is in close succession, and the thought seems to be a cry successively taken up—each voice eager and insistent to proclaim the message. It may be interesting just here to speak for a moment on the matter of singing different words at the same time. The writer has known those who do not care for the custom, and it may be of interest to learn that Wesley, in his day, strenuously voiced his objection. He claimed that the matter of singing the same words over and over again, and also singing different words at the same time was a thing all the musicians in Europe could not defend. But Wesley and others here overlook what is dramatic in the highest sense. We all know something of what a crowd is like, and how a word or idea is passed from mouth to mouth till all are making the air ring with it. In one sense, a fugue, or at least imitative work in music, is one of the most natural things imaginable, for it is a human way of expressing a thought. The word "fuga," from which our term "fugue" is derived, means a flight, and we all know with what rapidity a thought will fly from one individual to another in a throng. That they will repeat a thing over and over, and also break in upon one another—each one not waiting for his neighbor to finish—is a fact apparent to the most casual observer. But some would-be musical critics seem to possess not the slightest sense of dramatic values, and to such, this "treading on each other's heels" in a chorus would doubtless appear meaningless and unjustifiable. No doubt Wesley was sincere, but had not delved as deeply into the subject as he had into theology. But the writer remembers a testimony of a different sort from a minister, and a very thoughtful man, who had attended the Welsh revival in 1905. He related how, at the same time, had been heard a number simultaneously leading in prayer, and starting verses of different hymns. And he declared that, under the circumstances, nothing sounded incongruous, or out of place. He recalled the incident with much pleasure, and described it as "disorderly order," or "orderly disorder." If such results are possible where no system or method existed, how much more realistic should be the work of a master musician, who could weld the whole tonal fabric together with both the fire and intellect of his genius!

"Surely He hath borne," strikes a few telling notes, particularly where the bass leaps upwards a sixth to high D flat, on the word "our." The sudden emphasis thus where the bass stands out prominently on a high note, and for a moment seems to "over-ride" everything else, is startlingly vivid.

The following "And with His stripes" is a fugue of a more strict type than any of the previous choruses, with a well-contrasted counter-subject. Ending on the dominant chord, we immediately enter into the bright "All we, like sheep." It has been objected to by some that this chorus is too vivacious for such a subject, but it will be understood that two very different kinds of treatment could be used here. One, the typical serious vein, describing the wandering of the lost sheep, or the other, the care-free careless attitude of the sheep themselves, enjoying their present freedom, as they stray farther and farther afield, with no thought of the coming night, and its dangers. This would seem to be Handel's view, but he strikes a note almost of awe at the finish, where in minor strain the declaration is made regarding the iniquity of us all. The way this last word is approached,—the soft staccato "iniquity" leading to a full-toned "All," seems to be world-embracing in its magnitude.

Dramatic Ensemble Scenes

Two of the Messiah's choruses are regular "mob scenes"—and quite vividly they sound, even in our own day. They are "He trusted in God," and "Let us break their bands." The oratorio is not essentially dramatic throughout, but these two instances are typical of what Handel can do when he wants to present a jeering or turbulent mob. But the realm of genuine music is not forsaken, even to give a thought of the disorderly. The first of these choruses is a splendid fugue. Wonderful counterpoint accompanies the subject. One can almost hear the taunting laugh of a crowd in such passages as in Example 10.

Ex. 10

"Let us break" is built around a sharp staccato fugue for the first subject, with close imitations on the second theme.

The "Company of the preachers" later on also gives one a feeling of bustling movement.

Of the two favorite numbers, "Lift up your heads," and the famous "Hallelujah" little need be said as they are so familiar. Of the latter, however, just because it is so well known, some things may be overlooked, and the chorus left to "run itself," as it were. Unison passages are not so very common in Handel's writing, but "The Lord God Omnipotent" enters here with a sort of majestic pageantry. The grandeur is further augmented by the addition of brass (Mozart's orchestration) which is kept in reserve for this simple but magnificent unison passage, which next continues as a harmonized theme, in which soprano, bass, tenor and alto, in turn take the lead.

"The kingdom of this world" is as simple as a hymn-tune. "Is become" may be used to build a crescendo, which finds its climax at "The kingdom of our Lord." The matter of causing some one word to appear in two ways, is a method also of making a thing convincing. If "Christ" be sung first as a short "cut-off" note on C♯, and then as a powerful sustained note at D, a certain amount of variety is obtained, which eliminates largely the commonplace.

In "He shall reign" the accent too often is heard on "He"—perhaps on account of the pronoun falling on the highest note. But the thoughtful leader or organist will rather feature the word "reign." Anyone who carefully studies the words apart from the music—(as every singer and conductor of choral music should)—will have a much better idea how to properly clothe the meaning implied with the best of tonal rhetoric.

During the long-sustained "Kings" and "Lords" he will also be careful to avoid a dead level of sound, but employ a certain amount of crescendo.

The four short recitative-like choruses describing man's death and resurrection are examples of what Handel can do when he uses simple means.

The massive choral style with which "Worthy is the Lamb" appears, further illustrates the composer's aptness in dealing with massive harmonies. "Blessing and Honor" with so many high D's in the subject is likely to become more or less mechanical if care is not taken to avoid a sameness in the quantity of tone. The important words should stand out prominently, each one an increase upon the other, while the "and," also the "unto" and "be" sung exactly as if spoken—not unduly assertive.

Glorious Concluding Number

The glorious "Amen" leads us through a maze of contrapuntal labyrinths that would cause the hearer to conclude that Handel here, instead of exhibiting any weakening or carelessness toward the end of his great work, has, on the contrary, revealed himself as an unapproachable master of counterpoint by a chorus unique not only in the Messiah, but in all choral literature. Possibly, here too, one can be conscious of pure vocal tone to a greater extent than in any previous chorus. The first syllable, sung on the broad "Ah," without any interfering consonants, gives the entire voice of the chorus the fullest opportunity.

Words will ever fail to describe this unequalled masterpiece of choral writing: the hearer is simply lost in a maze of complexity that would bewilder him were the whole effect not so purely vocal. The whole tonal web is woven so closely and withal so beautifully that, no matter how often heard, it never fails to astonish. It is as if all Heaven had taken up the theme and the celestial voices echoed and re-echoed each other through a universe that had no bounds. Had Handel never written anything but this, he would, beyond all doubt, have proven himself one of the world's masters.

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HELEN JEPSON

has gone under the management of Evans & Salter. Miss Jepson made her début with the Metropolitan Opera in the recent world premiere of In The Pasha's Garden. The soprano will remain at the Metropolitan until the end of the season. She makes a few concert appearances in the spring, including the Ann Arbor Festival; and sings in Faust in Detroit with Richard Crooks. Miss Jepson then goes to California to make moving pictures for Paramount during the summer.

Portland Symphony Has Colorful Programs

Hoogstraten Conducts with Lucinda Munroe as Soloist—Monte Carlo Ballet, Hofmann and Iturbi Hailed—Cadman Is Heard in His Dark Dancers of the Mardi Gras

PORTLAND, ORE.—Large and enthusiastic crowds are congregating at the Municipal Auditorium to hear the Portland Symphony Orchestra (Dr. Willem van Hoogstraten, director). Lucinda Munroe, soprano of the Chicago Opera Company, was the soloist at the organization's sixth Monday evening concert, triumphing in arias from Leoncavallo's Pagliacci and Massenet's Le Cid. The list also held Galajikian's symphony intermezzo (first time here) and Mozart's "Jupiter" symphony.

Soloists at the orchestra's Sunday matinee have been Frances Brockman, violinist, who offered Tschaikowsky's concerto in D major, and Ruth Orser Sanders, playing Franck's Symphonic variations for piano and orchestra. The praiseworthy soloists were well supported by Conductor van Hoogstraten and his forces.

The orchestra's seventh Monday evening program of the season held Gluck's overture to Iphigenia in Aulis; Beethoven's first symphony; Dukas' dance poem, La Peri; Wagner's A Siegfried Idyl; and the Prelude and Love Death from Tristan and Isolde.

Colonel de Basil's Monte Carlo Ballet Russe gave two fine performances at the Auditorium, drawing more than 6,000 spectators. Brought here by Steers & Coman, the dancers and orchestra made a distinct hit. Seldom has this city seen more gorgeous stage pictures.

ITURBI AND HOFMANN SCORE

José Iturbi, pianist, booked by Steers & Coman, favored us with a brilliant recital and was rewarded with long-continued applause. He programmed J. S. Bach's caprice on the departure of his beloved brother, and works by Schumann, Chopin, Brahms and Debussy, closing with De Falla's Ritual Dance of Fire. There was a large Auditorium audience.

Welcomed by a large crowd, Josef Hofmann, master pianist, offered a thrilling recital in the Auditorium. He played two songs without words by Mendelssohn, in F and A major; Schumann's Carnaval; a Chopin group, and many extra numbers. There were enthusiastic ovations for the artists, who was presented by the Ellison-White Bureau.

CADMAN WORK BY JUNIOR PLAYERS

A near capacity audience greeted the Portland Junior Symphony Orchestra when it featured Charles Wakefield Cadman's Dancers of the Madri Gras, with the composer at the piano. Under Conductor Jacques Gershkovitch, the pianist and orchestra made a fine combination. Cadman's beautiful opus won storms of applause. Two numbers, Schubert's overture to Rosamunde and Handel's Water Music (arranged by Sir Hamilton Harty) were broadcast from coast to coast. Another well-liked work was Bach's sinfonia for double orchestra, op. XVIII, No. 1. This orchestra, now in its eleventh season, has a complete instrumentation. More than $2,000 worth of musical instruments are owned by the Junior Symphony Association (Mrs. Robert H. Moyes, president; Ruth Isherwood, executive secretary).

Henri Arcand, popular local pianist, appeared in recital recently. Lucien E. Becker, pianist, assisted. Eleanor Allen had charge of the program. J. R. O.

Viennese Musical Events Hold Gala Note

(*Continued from page 5*)

cert, which Albert Coates conducted in place of Sir Thomas Beecham (who had been obliged to cancel his Vienna engagements) he began with a forceful and luminous interpretation of Brahms' first symphony. This was followed by a novelty: symphony op. 11, by Jury Schaporin, a Russian of Leningrad. A rather long-winded opus of fully an hour's duration, it consists chiefly of national themes developed in the styles of Moussorgsky and Tschaikowsky. Though it undoubtedly gives proof of considerable talent, there are too much of false pathos and mere embellishments to consider it an equal of any of the works of the masters who evidently had inspired its composer. Coates took special care to bring out all the points of the new work, and this won a remarkable success.

ART OF THE FUGUE FOR TWO PIANOS

As an impressive introduction to the Bach year, the Vienna Bach Society presented The Art of the Fugue in a new arrangement for two pianos. It is well-known that the master composed this (his last work), the summit of his contrapuntal art, without prescribing what instruments were to do the playing. Several other arrangements of the work (one for orchestra) already existed, and this is the first one for two pianos. It is the product of Dr. Erich Schwebsch, a Stuttgart musicologist who has devoted many years to the study of The Art of the Fugue and who some time ago published a book on the subject. His two-piano transcription is most carefully made, meticulously follows the original note for note, and Dr. Schwebsch has succeeded in unfolding the intricate network of the counterpoint in all its richness. Two excellent Salzburg pianists, Heinz and Robert Scholz, played the gigantic opus with devotion and reverence and for two hours held the audience spellbound in admiration of Bach's over-towering genius.

SCHMIDT'S BIRTHDAY CELEBRATED

Franz Schmidt is one of those rare characters who lives aloof from the world and quietly proceeds with his creative work. The celebration of his sixtieth birthday provided a comprehensive view of his productions, the centre of which is his symphonic music. The Society of the Friends of Music fêted the composer by presenting his first and second symphonies under the baton of Oswald Kabasta. The first symphony, composed in 1900 and which had been awarded a prize by the same society which now performed it, has lost none of its youthful vigor and impressive force, while the second symphony, composed in 1913, is especially remarkable for a great movement consisting of ten variations on a lovely theme in folk-song style. Franz Schmidt was the object of hearty ovations, and several days after this concert the Vienna Ravag devoted two more performances to his music, performing his fourth symphony and a microphone arrangement of his opera, Fredegundis.

MORINI AND MANEN SCORE

Among the recitalists of the past few weeks, the two eminent violinists Erica Morini and Juan Manen occupy first place. Erica Morini charmed her audience as always. Also the Spanish virtuoso Juan Manen is a complete master of the violin. His musical tone and delicate bowing proved quite delightful.

MILDNER, LANGNESE AND GIANNINI

Poldi Mildner, young Viennese pianist, returned to her native town after a successful tour through Europe. She played a classical-romantic program with excellent style and virtuosity. Another serious and well-trained pianist is Rolf Langnese, a Swiss. He was particularly excellent in the larger Ravel compositions.

Dusolina Giannini's song recitals are always veritable feasts. The Vienna public admires and loves her. Her last concert, which featured the best known Italian arias and folk-songs, was gratefully received and enthusiastically acclaimed by a capacity audience.

GITTA ALPAR IN OPERETTA

Not long ago Gitta Alpar was doing leading rôles in the Vienna and Berlin operas. She has now become the attraction at the Vienna-Scala Theatre, as the amorous sovereign in The Beloved Queen, a new operetta by Nicolaus Brodsky, a coming man whose music is both good and interesting. Gitta Alpar sings her part exquisitely. She not only has a voice that none of the other light opera warblers of the day can touch, but is a born actress and a good dancer to boot. Which of these attainments does most to attract the crowds, which evening after evening pack the theatre, I do not know, and the fact is that the first series of thirty performances was sold out in a trice.

THEATRE AN DER WIEN ACTIVE

This historical playhouse where Fidelio first saw the glare of the footlights has just brought out Cadet Love, an operetta by Fritz Gyöngyi, Hungarian composer, the undeniable success of which harmless musical comedy would seem to rest more on the happy tone of its libretto than on its musical score. The escapades of groups of military academy students, confronted with bevies of aristocratic young things from a convent hard by, furnish the material for an amusing evening.

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Exotic Trophies of Australian Tour "Catch Up" with Szigeti in New York

Musical Engagements Keep Eminent Violinist Active in Transit between Continents—His American Visit Concluded, He Now Turns to European Itinerary

A box of mementos from his Australian tour had followed Joseph Szigeti about the world for many months before finally catching up with him in New York. Szigeti was in the midst of unpacking these souvenirs when he was interrupted by an interviewer from the Musical Courier.

"You see," said Szigeti, "how an artist's life follows its course in past, present and future almost simultaneously! Here you have traces of my Australian tour of 1932, and though I am in the midst of packing up after my present American tour I am already in Europe—in thoughts at least—where my family and a big tour await me."

All around the room were spread the trophies of Szigeti's sojourn in the southern continent Across a chair lay a walking stick made of Australian wood given by the Government Forestry Department. On the mantle stood a realistic-looking kangaroo doll, sent by Australian school girls for Szigeti's little daughter. A rug of woven grass, the handiwork of natives of the Fiji Islands, a boomerang, a violin chin-rest made of deep red Queensland wood, were further articles yielded by the box. There were also ribbons taken from laurel wreaths presented to the violinist, the red satin surface of the ribbon bearing inscriptions in gold lettering, eloquent of the appreciation of the Australian public.

The violinist was greatly pleased with these gifts. "It is heart-warming," he said, "to have such testimonials of the affectionate relation which I felt I had established with my Australian audiences. What a joy it is to be reminded of the time spent there! That is what an artist desires, I think—assurance that there are sympathy and friendship between himself and the people he plays for. That is more than encomiums in the press, and it is really what makes up to the artist for the arduous life of travel and fatigue."

Sees Growth in Individualism Here

At the time this interview was taken, Szigeti had concluded an extensive American tour, and was to take ship for Europe, where another crowded schedule awaited him. He was asked his opinion on current music conditions in the United States.

"I feel that music in this country has come to mean more and more in the communities that I have been in touch with in the ten years I have been coming here. In that time there has been a noticeable and gratifying change in the attitude of Americans toward the tonal art. Music is of ever-increasing importance."

"What was your strongest impression of America during this visit, Mr. Szigeti?"

The violinist smiled. "Funny as it may seem," he replied, "and contrary to what I was led to expect, I think individualization has made strides in your country lately. I noticed it in all the phases of national life with which I came in contact this trip. And this individualization in public services is something that Europe is beginning to learn from America, strange as this may appear. Take, for instance, the recent establishment by the venerable British Post Office of a 'Public Relations Officer' whose duty it is to feel the public pulse with regard to postal, telegraph, telephone, broadcasting services, etc., and to look after live publicity. Yes, the old aloofness toward the 'client' is disappearing. I was struck by this thoughtfulness for the individual traveler in your country the other day when I almost missed a train by arriving after the time scheduled for its departure. The train had been held for me. Not that I had asked for it—it was merely that seats had been reserved on that train. Everywhere in America there is a lack of stiff bureaucracy that is gratifying to a European who has so much to suffer from frontier formalities, customs, passports and other miseries.

"I also sensed this growth of the spirit of individualism in the intelligent demands and suggestions people made when I was drawing up my programs," added Szigeti, who, incidentally in 1925 was one of those whose whole program policy created some comment—a policy since amply vindicated.

"Tribute is paid the individual in the way huge broadcasting concerns give consideration to suggestions in the innumerable fan letters they receive. America is said to be a monster of over-organization, but I find much evidence of regard for the individual."

"What do you look on as the most outstanding experience of your tour, Mr. Szigeti?"

Introduced Scriabin Etude

"I really can't think of any 'incidents' to tell about," he answered. "You know the saying, 'Happy marriages have no history.' Well, this applies perhaps to successful concert tours as well. But I may say that one of my greatest satisfactions on this tour was the reception of my new transcription of Scriabin's difficult and very brilliant Etude in Thirds. I invariably had to repeat it; as one critic put it, the piece is 'a hundred seconds of thirds, sixths and tenths.'"

Returning from America, Szigeti took up his interrupted European tour, which is one of the heaviest he has had scheduled and takes him practically through the whole of Europe except Germany. There is a group of eighteen concerts in England alone, and appearances in France, Austria, Hungary, Holland, Luxembourg, Italy, the Balkans, Palestine, Syria and Egypt. It will end in the spring with a recital at the Champs-Elysees Theatre in Paris and one in London. After this Szigeti plans to take a holiday. America will hear him again next November, when he is to return here for a coast to coast tour.

M. L. S.

JOSEPH SZIGETI,
interrupted in a "Moment Musical."

St. Louis Orchestra in Sibelius Fifth

Schnabel and Milstein Provide Outstanding Performances under Baton of Golschmann—Lotte Lehmann Gives Brilliant Recital—New Chamber Society Impresses in First Program

St. Louis, Mo.—The fifth symphony of Sibelius, a Corelli concerto grosso, in a revision by Rhené-Baton, and the Beethoven "Emperor" Concerto, played by Artur Schnabel, comprised the musically important program for the St. Louis Symphony Orchestra concerts of January 25 and 26. Sibelius, probably the most neglected of the great composers, so far as local programs are concerned, was brought to the fore by Vladimir Golschmann, in a stirring and altogether impressive performance of the E flat major symphony. This opus, being less difficult of assimilation on first hearing than its immediate predecessor, the No. 4 in A minor, was a wise choice and served to acquaint the concert patrons with the music of an important composer of whom, judging by the enthusiastic response, they hope to hear more. The Corelli work was admirably played and wholly in keeping with the high standard set by the orchestra this season.

Schnabel's interpretation of the Beethoven work was in all respects a masterstroke. Always within the frame, unobtrusive, yet authoritative and compelling, it was a performance to defy comparison. The orchestral support of Mr. Golschmann was memorable.

Milstein Fêted With Orchestra

Extraordinary demonstrations of approval were evoked by the astonishing violin wizardry of Nathan Milstein when he appeared as soloist at the symphony concerts of February 1 and 2. Playing the Dvorak concerto in A minor, and following this with two Paganini Caprices, the artist displayed an almost uncanny virtuosity on the technical side, and complete command of every phase of his art. He tosses off the most complex figurations with effortless ease and his instinctive musicianship, beautiful tone quality and facility of expression provided a moving display of virtuosity.

Mr. Golschmann in addition to a remarkably fine orchestral collaboration with the soloist, gave impeccable performances of the Marriage of Figaro overture and the G minor symphony of Mozart, and the second Daphnis and Chloe suite of Ravel. The concert as a whole was one of the most interesting, enjoyable and completely satisfactory events of the season.

Lehmann Sings for Civic Music League

The Civic Music League presented Lotte Lehmann in a song recital at the Municipal Opera House on January 29. The singer's program included two Wagnerian airs, and groups of Lieder and song miscellany. Mme. Lehmann was particularly interesting in her groups of German and Russian songs and was given a reception that brought forth several encores. Her capable accompanist was Erno Balogh.

New Chamber Music Group Heard

The first concert in a series of three, by the newly formed St. Louis Chamber Music Society was given at the Woman's Club on January 20, before an appreciative gathering. The organization is composed of Scipione Guidi, concertmaster of the symphony orchestra, first violin; Felix Slatkin, second violin; Herbert Van Den Burg, viola, and Martin Teicholz, cello. The program included Schubert's string quartet in A minor; Alexander Tansman's Suite Divertissement, and the Beethoven C major quartet, op. 59. The unusually finished and finely modeled ensemble playing was especially noteworthy by reason of the fact that the players only recently organized. This new combination is perhaps the most notable of any ever assembled among local musicians. In the Tansman suite, three members of the quartet were assisted at the piano by Corinne Frederick, whose vitality and brilliant musicianship were outstanding.

O. C.

Schelling to Lead Children's Concert with Baltimore Orchestra

Ernest Schelling will conduct the season's only concert for children of the Baltimore Symphony Orchestra in Baltimore on March 2. March 9, in New York he presents Rimsky-Korsakoff's opera Snegourotchka in the Philharmonic-Symphony Concerts for Children and Young People which Mr. Schelling conducts at Carnegie Hall. March 16 brings the last of these New York concerts for 1934-35. Mr. Schelling then goes to Los Angeles to conduct the Los Angeles Philharmonic Orchestra in two children's concerts on the afternoons of March 23 and 30, and one concert in the regular series on the evening of the latter date.

Artist Recitals at David Mannes Music School

The second in the series of artist recitals will be given at the David Mannes Music School, New York, on February 25. Yella Pessl, harpsichordist, with the assistance of J. Henry Bove, flutist, Mitchell Miller, oboist, Edgar Williams and Irving Fink, violinists, and Jean Schneider, cellist, will give a program of chamber music including works of Loeillet, Handel, Scarlatti, Johann Christian Bach and Johann Sebastian Bach.

Abram Chasins to Give New York Program

Abram Chasins is giving his only New York recital this season at Carnegie Hall on March 1. His program includes the first performance of the Bach-Godowsky suite. There is also a group devoted to his own compositions.

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Music Notes From Coast to Coast

AKRON, O.—The winter series of concerts was resumed in January with the appearance of the Paris Instrumental Quintet at Akron Armory on January 30. This group played to the subscription audience which largely attends the concerts sponsored by the Tuesday Musical Club. Ninon Vallin, French soprano, was soloist, replacing Claire Dux, who was originally engaged to appear with the quintet. One of the outstanding works played was Jongen's Concert à Cinq. Well adapted for the combination of instruments used, it was performed with almost flawless skill. Pierre Darck accompanied Mme. Vallin, whose voice and dramatic ability captivated her audience. Her aria was Depuis le Jour from Louise.

Celebrating its eightieth anniversary, Akron Liedertafel started with a banquet at Liedertafel Hall on February 2, and ended the festivities on February 4. One of the best known and most loved musical organizations in Akron, the Liedertafel was honored by a proclamation from the Mayor of Akron, naming February 3, Liedertafel Day in Akron. In the afternoon, thousands gathered at the Armory to hear the musical program which Prof. N. J. Herman had prepared. There was singing by massed voices, at one time over 600, then singing by individual groups, and finally a short program by the Oberlin Conservatory Orchestra, conducted by Maurice Kessler.

Les Etudients, a group of students from the Rena Wills studio, gave a program of piano numbers at the O'Neil Auditorium on February 9. Dorothy Keck and Clarence Lightfritz are artist-pupils of Miss Wills and appeared prominently on the program. There was a Chopin group, the Bach concerto for four pianos, and Helen Stein Hackett as vocal soloist. K. S. L.

EL PASO, TEX.—The 250th anniversary of the birth of Johann Sebastian Bach was commemorated by the MacDowell Club with a musical program at the Woman's Club under the direction of R. P. Conkling, assisted by Mrs. R. P. Conkling, chairman, Mary A. Allen, Birdie Alexander, Mrs. J. Bunting, Florenc Watkins and Mrs. D. V. Fennessy. The following Bach works were given: Passion Chorale, for chorus and string orchestra; Air for violin, Richard Davis, with string accompaniment; Have Mercy, Lord, on Me, solo for alto voice from St. Matthew Passion, Mrs. Charles Andrews, with accompaniment of piano, violin and cello; sonata in G minor for violin solo, Richard Davis; Loure from the third suite for cello, for string orchestra; Here Yet Awhile, final chorus from St. Matthew Passion for two choirs and two orchestras with piano.

Those taking part in the chorus were: sopranos, Courtney Proffitt, Mrs. L. R. Stablein, Mrs. Wallace Perry, Mrs. R. J. Mellen; altos, Mrs. Charles Andrews, Nellie Miller; tenors, Walter Davis, William Balch; basses, J. L. Coggeshall, Thomas Williams, Dorrance Roderick and Frank MacCullum. The string orchestra players were: violins, Richard Davis, Erin Middleton, Louise Bolton, Eugene Sullivan, Mrs. Willis Morgan, Josephene Feeback; violas, Ruth Buchanan, C. H. Hopfield; cellos, R. M. Shaw, T. Paez; basses, Kenneth MacCallum, G. Serna; piano, Mrs. Rosco Conklin. A large and appreciative audience attended. The MacDowell Club is the outstanding study club in El Paso; all members are required to pass an examination to become members. Mrs. Abbie Durkee is chairman of the club.

Madeleine Monnier, cellist, appeared in concert under the auspices of L'Alliance Française. Mrs. Maurice Schwartz is the director of the organization.

The Radford School for Girls presented Ernest Thompson Seton in a lecture at Scottish Rite Auditorium. This event was made possible through Mrs. Albert Keller, sister of Mrs. G. A. Radford, and open to the public including patrons and friends of the school. Mr. Seton was assisted by Julia Buttree, who gave a program of Indian songs in costume.

The Woman's Club music department, under the chairmanship of Virginia Bean, presented a program of excerpts from light opera. Vocal numbers were given by Mrs. Will T. Owen, Mrs. J. L. Gilchrist, Mrs. Robert Lander, Erle Stapleton and Walter Davis. The violinist was Eugene Sullivan. Karma Deane Studio dancers gave ballet numbers. F. W.

GRAND RAPIDS, MICH.—East Church Concert Course presented The Revelers in a popular concert at the Civic Auditorium. Members of the group are now Robert Simmons and Lewis James, tenors; Elliot Shaw, baritone, and Wilfred Glenn, bass, with Frank Banta, accompanist and arranger.

St. Olaf Lutheran Choir, directed by F. Melius Christiansen, and assisted by Gertrude Boe Overby, soprano, appeared before a large and appreciative audience at the Civic Auditorium.

The St. Cecilia Society has given two recitals by outside artists, one a Reminiscent Recital by Mme. Julie Rivé-King, eighty-year-old pianist and pupil of Liszt, and the other by Marion Kerby, who sang Hamilton Forrest's arrangements of Negro Exaltations and Southern Mountain Songs, with Nathan Price at the piano. A Richard Strauss Day was arranged by Karl Andersch, the participants being Mrs. Du Wayne T. Oakland, soprano, Lynn H. Clark, baritone, Sadie Spoelstra and Mrs. Milo DeVries, who played a two-piano arrangement of Don Quixote, and Mrs. Thomas Wykes and Helen Baker Rowe, who played a similar arrangement of Till Eulenspiegel. Accompanists were Dorothy Pelck McGraw and Eugene Phillips. A morning program was planned by Mrs. William R. Torgerson and Mrs. J. B. Watkins. Those who took part were Lorraine Hardesty, pianist, Sidney Straight, baritone, Dorothy McGraw, Helen Wykes, Orra Dorman and Hazel Watkins, who played a two-piano arrangement of Beethoven's symphony No. 5. Mrs. H. W. Garrett was chairman of a program on which the performers were Maria Lund Royce, pianist, Mrs. Loren Staples, mezzo-soprano, and the Singing Strings consisting of Doris Van Ringelesteyn and Muriel Hengst, violins, Jane Lombard, cello, and Ruth Pellegrom, piano.

A concert was given in Fountain Street Baptist Church by members of the faculty of the School of Fine Arts, Emory Gallup, organist, Emanuel Jablonski, violinist, the Fine Arts String Quartet, and the Fine Arts Woodwind Quintet. Mr. Gallup has been added to the faculty this year as have also Mrs. William H. Loomis for harmony, and Evangeline Maurits for voice.

Mme. Olga D'Allaz gave an attractive song and dance costume recital of Balkan folk music at the Ladies' Literary Club. She was accompanied by Mrs. Rowe. H.B.R.

HOUSTON, TEX.—On the first Friday of each month the Junior League, under the direction of Mrs. Aubray L. Carter, sponsors one of the outstanding musicales of the month. These affairs are always attended by a large audience. On February 1 Rebecca Friedman Miller, pianist, pupil of Adele Margulies, was presented. Her program included Dedication (Schumann-Liszt) and Naila Waltz (Delibes-Dohnanyi).

The Houston Symphony Orchestra gave its fourth concert of the season (Frank St. Leger, conductor) on February 11, at the City Auditorium, with Paul Burke, cellist, as soloist playing the Haydn concerto in D major. After Mr. Burke's playing there was no question in the minds of any of the audience that the Houston Symphony Orchestra has a notable artist as one of its members, for whenever Mr. Burke plays there is always fine and tactful sincerity in his interpretation. He has technic, culture, and that exquisite taste which is the mark of all fine artists. The program opened with the Water Music (Handel) and Danse Macabre (Saint-Saëns); in the latter the brief violin solo was played by Josephine Boudreaux, now serving as concertmaster. The last number was Tasso, Liszt's tone poem.

On January 19, in the Rose Room of the Rice Hotel, the Houston Pen Women, who have as their president Mrs. Rosser Thomas, a Texas composer and writer, gave a musicale honoring the composers and authors of the state. More than twenty-five Texan composers, singers and writers were heard on the program. All were received with enthusiasm and the wide variation of the numbers helped to add interest. The entire program was well done, showing what excellent writers and musicians Houston has.

On January 28 the Music Group of the College Woman's Club were the guests of Mrs. Henry W. Connard. The opera Lohengrin was the subject and Florence Woodward discussed Wagner and his works. Abraham Friedman, baritone, sang excerpts of Telramund's rôle, with Mrs. W. R. Shrimer as accompanist. Mrs. O. M. Anderson and Mrs. C. W. Gribble, Jr., sang and were greeted enthusiastically.

A musicale of unusual interest was given on January 19 by Mrs. John Wesley Graham in her studio in the San Jacinto Hotel. It was held in honor of her father's, Mr. Hollowell, eighty-first birthday and broadcast over KXYZ. Mr. and Mrs. Hollowell have been married fifty-four years. They are both musicians and take an interest in everything which would increase the progress of this art.

MIAMI, FLA.—The University of Miami Conservatory presented Gabriel Szitas, violinist, Margaret Heis, cellist, and Warner Hardman, pianist, in a recital recently at Recital Hall.

The University of Miami Symphony Orchestra (Arnold Volpe, conductor) gave the first in a series of concerts on January 21 at the Miami Senior High School Auditorium to a well filled house. The second concert was given on February 4, with Adrienne Lowrie, soprano, as soloist. Mrs. Lowrie is teacher of voice at the conservatory.

The following artists have been heard recently at the Mana-Zucca Music Club; Miss Juliet, reader and impersonator, Mary Thomas Duffield, soprano, Paul Vande Sande, tenor, Frances Sebel, soprano, and Herbert Carrick, pianist.

The Miami Music Club Civic Music members heard Dusolina Giannini in recital on February 2. She was accompanied by Molly Bernstein, who also gave a group of piano solos.

The Miami Music Club was hostess at a reception given Grace Murray, president, and the new members at the Miami Woman's Club, February 1.

The second in a series of chamber music concerts sponsored by Mrs. Halstead Ritter was given by the University of Miami Faculty Quartet at the home of Mr. and Mrs. John DeLany at Miami Beach on February 3. The quartet is composed of Jane French, violin, Robert Kistler, violin, Albert T. Foster, viola, and Walter Grossman, cello.

A. F. W.

SAN DIEGO, CAL.—The San Diego High School Orchestra (Nino Marcelli, conductor) played its winter program at the Russ Auditorium on January 18, featuring as soloist Walter Wiemeyer, concertmaster. Always largely attended, interest in the concert received additional impetus through the invitation recently received by Mr. Marcelli to present his young symphonists on the closing program of the conference of California Western Music Educators, to be held in Pasadena in April. The orchestra of ninety players, symphonically equipped, gave a vivid and satisfying performance of such exacting numbers as the Leonore Overture No. 2 (Beethoven) and the Italian Caprice, (Tschaikowsky). The orchestra has an exceptionally large following among local music-lovers, comparing in the character of its programs with the "pop" concerts given in many cities; it also maintains from year to year an astonishingly high level of musicianship.

The Morning Choral Club (Louis Bangert, conductor), an organization of eighty-five women's voices, was heard in the opening concert of its twelfth season at the Savoy Theatre on January 24, presenting as soloist Lillian Steuber, concert pianist, of Los Angeles. It was San Diego's first opportunity to hear this young artist whose playing is so popular in the northern city. She was heard in two groups; the prelude and fugue in E minor (Mendelssohn) and three Chopin etudes being given with poetic charm and absolute technical ease, while the modern group of Scriabin, Debussy and Moussorgsky was played with imaginative skill and interpretation. Particularly brilliant and fascinating were The Hut of Baba-Yaga and The Great Gate of Kiev, of Moussorgsky. The club chorus, with Mrs. Bangert at the piano, gave smooth and lovely interpretation to its numbers, notable being the Schubert-Root By the Sea, sung without accompaniment. The chorus gains steadily in tonal beauty, light and shade, and precision. John Tyers, baritone, sang delightfully the Italian Serenade (Stevenson) with the chorus, and Mmes. Clinton E. Bush, Maurice M. Starbird, Louis M. Winn and Eula Glen Funk scored in incidental solos. The club's large associate membership was an enthusiastic and appreciative audience.

The local public had another opportunity to hear David Bacon, talented young pianist, a pupil, by the way, of Lillian Steuber, as assisting artist with the Pilgrim Chorus of the First Congregational Church on February 3. Young Bacon was heard on the December program of the Students Concert Guild and delighted the critical audience which attends these programs. Not only did he evidence on that occasion unusual gifts of temperament and execution as a pianist, but his performance of a sonata of his own composition displayed creative ability as well. H. B.

(*Continued on page* 30)

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Rome and Milan Open Opera Seasons

(*Continued from page 5*)

lowed himself two liberties: (1) he slightly altered the order of some of the numbers (in this he followed Arturo Rossato's scenic adaptation), and (2), he made some musical additions to the score. However questionable the procedure may or may not seem, it must be stressed that the Benvenuti-Rossato arrangement had the full endorsement of Tullio Serafin, who is an artist of discriminating taste and culture as well as a man of the theatre.

What Was Added

Doing the opera in three acts (five scenes) makes it more suitable to modern theatrical requirements than the original five acts of Alessandro Striggio, Jr. A prologue, in which a personage symbolizing Music addresses the audience, is preceded by a brass flourish or toccata, twice repeated.

Acting on the assumption that the pastoral fable of Orpheus is dramatically and scenically too static to hold the interest of a modern audience, he introduced interpolations the aim of which is to confer greater scenic, dramatic and musical variety to the score and provide a full evening's entertainment.

There are five additions, but four of them are by Monteverdi himself. Pianto della Ninfa, from the Seventh Book of Madrigals, is used in Act I to suggest a funeral march for the death of Eurydice; while in Act III a madrigal, Zeffiro, zeffiro torna (from the Third Book) and two songs (from Madrigali e Canzoncine a Due e Tre Voci, Venice, 1592-1651) are interpolated for the purpose of lending pastoral color to the scene preceding Orpheus' arrival. Despite a noticeable change between Monteverdi's polyphonic madrigal style and that of Orpheus, these additions enhance the general effectiveness of the opera; but the legitimacy of introducing a song by the Venetian Giovanni Gabrieli (used in Act II as a solemn chant of infernal spirits to close the scene in Hades) is evidently open to question.

Appropriate Orchestration

Barring these exceptions, Benvenuti's transcription impressed as a conscientious and generally excellent piece of work. The whole accompaniment seems to breathe Monteverdi's spirit. It has the paramount virtue of seeming to be an integral part of the composition, and nowhere is there a passage that betrays a modern hand, or is any way anachronistic as far as harmonic and contrapuntal structure is concerned.

The orchestration presented a specific problem, and it need hardly be pointed out that only a few of the Monteverdi instruments survive today in their original form and pitch. The others have been lost altogether, are found only (more or less intact) in museums, or have undergone radical transformations in structure and tone. There were other imponderables, such as the different style in playing them, and it was obvious that an attempt at an exact historical reconstruction of the original orchestra would have been futile, or at best archeologically accurate only in relative degree, while æsthetically it would have been false and practically unfeasible.

Benvenuti therefore set himself the task of working out an instrumentation for a modern ensemble which should be the closest equivalent of the original. In this he was aided at some points by tradition; for the rest he was guided by taste and by the phonic analogies between the ancient and modern instruments. His orchestration is free from useless archaic preciosities, is of admirable transparency and completes most worthily the vocal parts. The tenor rôle of Orpheus, he gave to a baritone on the ground that the tenor voice of the early seventeenth century tended to that quality and range.

The Presentation

Serafin and the Royal Opera forces spared no pains to make the restoration memorable. The performance ranked high as regards the orchestra and chorus, but not so much can be said for the cast as a whole. A group of repertoire singers, trained in a later manner of delivery, and too long accustomed to gallery-seeking effects, can hardly be expected to assimilate over night and perfectly, the austere purity of the Monteverdian style. They did their best but apart from stylistic improprieties most of the voices were worn. Young, unspoiled concert singers, suitably trained, would have been preferable except in the case of Sera Ungaro (Proserpina) and Ernesto Dominici (Pluto), both possessors of fresh, sonorous organs. Benvenuto Franci (properly toned down) was cast as the Thracian poet-singer god; he was much better than was expected. The other leading interpreters were Gabriella Gatti (Eurydice), Giuseppina Cobelli (Music and Silvia), Gilda Alfano (Hope), Giulia Charol (Nymph), Raffaele De Polchi (Apollo) and De Paolis (Shepherd).

Felice Casorati's costumes and settings, modern but perfectly adherent to the spirit of the work, revealed themselves tasteful personal stylizations of Hellenic conception. Modern *décors* of such propriety and distinction have been sadly lacking at Rome and it is one of the points on which Serafin is committed for reform. Their achievement by an Italian artist augurs well for breaking this unhappy retrograde.

Milan's Brilliant Opening

La Scala's choice, as said above, was Ponchielli's almost forgotten opera, The Prodigal Son, resurrected as the Milanese theatre's contribution to the centenary of the composer's birth. Save for a fleeting restoration in 1892, the score had been absent from these boards the entire half-century since its baptism here in 1880.

Since this reviewer commented on the production of The Prodigal Son at Cremona the past summer, there is not much to be added here regarding the work itself. Burdened with a pedantic libretto of Meyerbeerian cut, abounding in mannered choreography and pompous mass effects inherited from the French Grand Opera of a previous generation, this curious score contains bad, mediocre, good and excellent music in equal degree. Ponchielli's aims in setting the subject were higher than mere theatrical and orchestral effect, and he sought to give lofty expression to the moral content of the biblical tale both in itself and in its background. In these parts of the score (first and last acts) there is no question but that his setting has ennobled a conventional subject matter. Here there are entire scenes of pure and sober line in which the composer has really succeeded in rendering the spiritual climate of an ancient patriarchal world, and in these pages of dense religious fervor and admirable design Ponchielli has attained his sincerest, most personal expression.

The Scala mounting was one of lavish opulence and minute attention to detail, characteristic of this house. Victor De Sabata, conducting, placed in high relief the moral elevation of the score in its austere portions. This in particular was the æsthetic revaluation and the spiritual tribute of the restoration. De Sabata, virtuoso of the baton that he is, also took full advantage of his opportunities to show up Ponchielli's many pages of subtle orchestral color while attenuating the score's cheap or elephantine passages.

Fine Interpretation

Antonio Melandri, called to sustain a title rôle created by Tamagno, struggled valiantly at considerable vocal disadvantage for he has been overworked of late in this and other heavy rôles, including Otello. Tancredi Pasero as the father (Ruben) gave a portrayal of moving nobility in song and play, while Ebe Stignani, also in her best form, contributed some of the finest singing of the performance. Gina Cigna, a dramatic soprano who like Melandri is also overworked, was not able to do full justice to her part. There were some effective *concertati*. The chorus and ballet added much to the glamor of a novel and spectacular production.

Southeastern Folklore Society Holds First Annual Meeting

The first annual meeting of the Southeastern Folklore Society of the United States (Maurice Matteson, president) is being held on February 22 and 23 at the University of South Carolina, Columbia, S. C. One of the features of yesterday's program was the appearance of John Powell, pianist, lecturer and recitalist. Today the list of events includes the presentation of the Carolina Folk Singers, whose director is Mr. Matteson.

Mu Phi Epsilon to Give New York Program

On March 1 Tau Alpha chapter of Mu Phi Epsilon is giving a program at Aeolian Hall, New York, for the benefit of its scholarship fund. The artists will be Hilda Jones, soprano, Dorothy Kendrick, pianist, and Mildred S. Miles, organist.

The Career of Eugenie B. Abbott

Eugenie B. Abbott has been a musician since early girlhood, when she appeared as a pianist, continuing through womanhood as a singer and teacher. William Courtney and Emma Thursby were her early instructors,

EUGENIE B. ABBOTT

and Mrs. Abbott substituted many times for the latter as teacher, instructing her pupils both privately and at the Institute of Musical Art. The speaking voice she studied with Mrs. Milward Adams, a prominent authority. Her career as singer found her appearing in church, concert and radio, and she has given talks over the Columbia Broadcasting System. She has also written and published articles on Coördination of the Singing and Speaking Voice.

Gregory M. Abbott, her son, product of her vocal studio in both singing and speech, has been for four years the principal voice on the Paramount News Reel. Elspeth Macfarlane, principal of the Sutton Beekman School, is an Abbott pupil, and is heard occasionally in recitals and as church soloist.

Lottie Lewis, dramatic soprano, was heard recently in the Thursby Friday musicales. James Robinson, tenor, will be heard soon over the radio.

Mrs. Abbott for nine years lived outside New York, but is resuming her former position here as a leading teacher of voice.

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London Greets Visits of Celebrities

(Continued from page 5)

still remains in spots. Meantime it has become a picture of Soviet greatness. There is a wordless chorus. The idiom is of the past and Shaporin says what has been said before, not better, not quite as well.

More to the popular taste was Borodin's second symphony and Huberman's playing of the Tschaikowsky concerto in D.

Berlioz to Satie

At another concert of the same orchestra there was an overture by Berlioz, Les Francs-Juges, and one wondered why people play Berlioz. There was also Sarabande and Cortège from Busoni's Doktor Faust, and one wondered why people play Busoni. One wondered even more about d'Indy's Symphonie Montagnarde, and most of all about Satie's Gymnopédies in Debusy's scoring. Leslie Howard conducted and Eileen Joyce was the soloist. Debussy's part was of interest.

Sir Landon Ronald conducted the London Philharmonic Orchestra with Benno Moiseiwitsch playing Rachmaninoff's second concerto in C minor; a glittering performance by both orchestra and soloist. On the same program the Hänsel and Gretel overture, a Haydn symphony, Debussy's Fêtes and Strauss' Don Juan. These works were really worth while.

Boyd Neel and his string orchestra of eighteen players gave a concert at Wigmore Hall of which the program included Beethoven's Grosse Fuge, two Divertimentos by Mozart, two part-songs by Delius and Purcell's Chaconne in G. Excellent playing. Even the fugue was good to hear. There were also Handel's Concerto Grosso in G, and Goossens' fine Concertino for double string orchestra.

Horowitz Leads Pianists

Vladimir Horowitz led the pianists of the past fortnight, both chronologically and otherwise. He played to a full house and his success was fully deserved. Everything seems easy to him and he performs with neither affectation nor ostentation. On the program, a Toccata, Bach-Busoni, Liszt"s Mazeppa, two studies by Debussy, several Chopin works, some Scarlatti and Schumann. Not "big" playing, but beautiful.

Nicolas Medtner did his new Sonate Orageuse, some of his Fairy Tales (which are among his best works), Beethoven, Bach and Scarlatti. A musician equally gifted as composer and performer.

Leonard Isaacs is a pianist who has the faculty of giving real pleasure with his playing. One loses sight of technics and is able to give full attention to the creation of the composer. At his Wigmore Hall recital he offered Bach, Debussy, Brahms and a new sonata by John Greenwood which is colorful. Another pianist, Friedrich Wührer from Vienna, gave a Brahms recital at Aeolian Hall, playing with dignity and understanding.

Victor Babin, too, presented Brahms but also Mozart and Liszt and a sonata by Shostakovitch, given for the first time in London, a real bravura piece which should be heard again to be appreciated. Maybe there is more to it than the fireworks that were displayed on its first presentation.

Kreisler Plays and Talks

Kreisler having flown from Berlin, gave a recital at Albert Hall. He played Handel, Bach, Mozart, Korngold, Cyril Scott, Falla and Kreisler.

In spite of the great size of the hall, Kreisler played a Handel sonata in A major, the Bach partita in B minor for violin alone, and a Mozart concerto in D major.

In an interview the violinist made some interesting remarks about personality, which may be worth reprinting: "I admit," he said, "that there is a mysterious force that eludes analysis and can upset reasoned criticism. Animal magnetism or 'personality,' it is something our knowledge cannot measure. That is why my own judgments of colleagues are often wrong. I find that someone has good rhythm, fine tone and musicianship, plays sensitively, has extensive technic and so on, yet lacks that queer something which sends the famous little cold shiver down our backs. That is what the man in the street judges by and that is why he is probably a better critic than we are. For that is the ultimate criterion by which an artist stands or falls—the possession of this mysterious quality."

Another violinist, Zino Francescatti, said to be French, though his name certainly sounds Italian, played at Aeolian Hall. His style proved to be vigorous and forceful in a Handel sonata, while his technic was demonstrated by a most excellent interpretation of Bach's Chaconne.

Of great interest was his reading of Debussy's sonata, the beauty of which is becoming more and more recognized, and of Lalo's Symphonie Espagnole. Ravel's Tzigane was noisy and brilliant.

Cellists

There were several cellists among recent concert-givers. One of them, from Wales, David Ffrangçon-Thomas, displayed decided mastery and considerable musical gifts. He played Beethoven's sonata in G minor admirably. In works by Lalo, Delius and Davidoff this young player was equally successful. Myers Foggin accompanied with much taste.

Diran Alexanian, Armenian cellist, was heard in a Bach suite, a concerto by Boccherini for cello and strings, a sonata by Arnold Bax and some Schumann pieces. He has a serviceable technic, plenty of force and self-confidence, and his interpretations were free from sentimentality. This was his first appearance in London and he made an excellent impression.

Lionel Tertis and Arthur Rubinstein gave a recital of works for viola and piano, each playing solos wtih the skill and musicianship for which they are famed. The outstanding features of the program were the Bach Chaconne transposed for viola, and Schumann's Carnaval. The Chaconne sounds well on the viola. It must be tremendously difficult, even more so than on the violin, but it seemed simple enough to Mr. Tertis, who gave it a beautiful interpretation. Mr. Rubinstein is at his best in music of the quality of the Carnaval, and he gave it a reading full of sympathy and understanding.

Chamber Music

Etienne Amyot and the Brosa String Quartet, plus a bass-fiddle played by Victor Watson, gave us Schubert, Franck and Schumann. Schubert's Trout Quintet had all of the flow and color that its composer put into it, to which was added tone quality quite out of the ordinary.

Mr. Amyot and Antonio Brosa interpreted the Franck violin sonata in a manner that fully displayed its great beauty. In the Schumann quintet the fine balance was maintained and the beautiful melodies given their due.

The Italian Trio, Casella and his associates, coming to London almost unannounced, appeared under the auspices of the Music Society at Westminster. There were Sammartini and Clementi, which one may or may not like; Schubert, not at his best, and Ravel, highly interesting and effective as played by the Italians.

Music for flute, oboe and piano, by the Sylvan Trio at the Ballet Club. There was a trio by Walter Leigh, of good quality, a sonatina by Christian Darton that was well constructed, a prelude and fugue by Robin Milford, and a suite by John Locke, finely suited to the character and quality of expressiveness of the instruments for which they were written. This was all new, or at least unfamiliar.

Also new were the songs by Phyllis Tate and Elizabeth Lutyens, sung by Ian Glennie.

150 Twelve O'Clocks

Adela Verne and Albert Sammons were the artists to appear at the 150th Thursday Twelve O'Clock Concert, and with them was Maria Linda. They did honor to the occasion in a Brahms program consisting of two sonatas for violin and piano, two piano Intermezzi and songs.

An unusual program was that by two young musicians who came down from Edinburgh for the purpose. How often do we see the name of Louis Vierne on a program? And how does it happen that Hilda Jamieson and Stewart Deas played his sonata for cello and piano? It is not important but Miss Jamieson's playing of the cello part, and the skilled support by Mr. Deas made it seem quite worth while. The Brahms sonata in F major was more worthy of these artists' gifts. So in a way was Hindemith's op. 11, No. 3. Well written and difficult but not yet the Hindemith of later days.

Bruce Flegg, who was assisted at his recital by the Griller String Quartet, Victor Watson, double-bass, and Norman Franklin, pianist, has a tenor voice of great beauty—beauty of a gentle sort. He sang Alessandro Scarlatti's Cantata Pastorale, edited by Professor Dent, in a manner admirably suited to this pleasing music. No less effective were his interpretations of Vaughan Williams' song cycle, On Wenlock Edge, and the Six Lyrics, To Julia, by Roger Quilter.

More to the taste of some listeners were the Schubert songs, among them Liebesbotschaft and Nacht und Träume. The latter especially was well suited to the singer's style and voice.

Joining Forces

Many London recitals are now given by artists who join forces or by soloists with the assistance of more than merely the customary piano accompaniment. The plan is a good one. One of these that was well conceived was that of Aranka von Major, soprano, and Joseph Weingarten, pianist. Miss von Major was accompanied by Alfred Nieman. She has a voice of which some notes are beautiful indeed, and an expressive manner that is appealing. Also her choice of songs was far from hackneyed: Walter Hirschberg, Strauss, Faure and Hageman.

Mr. Weingarten played with clarity and simplicity, and without affectation, Busoni's transcription of Bach's organ toccata in C and Schumann's Etudes Symphoniques, as well as some Chopin and Liszt.

Ruth Shaffner Heard Widely

Ruth Shaffner, soprano, fulfilled an engagement recently with the New London (Conn.) Oratorio Society, in a performance of Elijah, under the direction of Allen Lambdin. She has been engaged for an appearance with the New Haven Symphony Orchestra, under David Stanley Smith, in March, at which time she will sing excerpts from Horatio Parker's Mona, in concert form. She recently broadcast over WOR in solos with the choir of St. Bartholomew's Church, of which she has been the soloist for the past eight years.

Miss Shaffner recently sailed for Nassau, where she will be heard in concert February 24. She left New York February 16 by the SS. Columbia, and will also visit Miami and Havana. The night following her return to New York she is to be heard in recital at the Women's Republican Club in joint recital with Mrs. H. H. A. Beach.

She was heard at the Mac Dowell Club, New York, January 27, in a group of songs by Mrs. Beach with the composer at the piano, assisted by Eugenie Limberg, violinist, and Dorothy Siegel, 'cellist. Miss Shaffner will sing her annual performance of the Bach St. Matthew Passion at St. Bartholomew on April 17, and April 25 will find her at Syracuse University, where she will be heard in a group of songs in addition to the Rossini Stabat Mater.

Marcella Geon's Activities

Marcella Geon was soloist at the Ohio Society meeting and tea in the St. Regis Hotel, New York, the end of January. On Wednesdays Miss Geon conducts her lecture-recitals on the Wagner operas at her New York studio. February 13, she completed the Ring of the Nibelungen with Götterdämmerung. The following week brought Die Meistersinger.

The last Monday of January was concert night for the students in the Geon studio, who gave a program followed by a reception. The final Monday in February will be dedicated to Bach and Handel.

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Chamber Orchestra of Philadelphia Provides Composers' Laboratory

Purpose of Performing Manuscript Scores Discussed by Isadore Freed, Director

A development which its sponsors feel will be of importance in the growth of American music is the Chamber Orchestra of Philadelphia and Composers Laboratory, of which Isadore Freed is conductor. The organization is in its second season, and is winning increasing prominence. Similar units have been formed in Paris and in San Francisco.

"The Composers Laboratory," said Mr. Freed, "is just what the name implies—a means whereby the composer may put his work to actual test. Only by hearing his score played can he be sure that he has succeeded in writing down the conceptions of his musical inspiration.

"Composers send their manuscripts to us and we promptly let them know when the laboratory hearing of their work is to take place. We do not select only the pieces that appeal to us. Our opinion of the æsthetic qualities of the compositions does not enter into the arrangement at all. We demand a knowledge of musical craftsmanship—in other words, that the applicant may be seriously considered a composer; but it is immaterial whether he writes as a melodist, a modernist or in any other idiom. Our province is not to judge of the beauty of his music—it is to let him actually hear what he has written down, as played by a first-class organization. If after hearing the performance he wants to make changes, we will arrange for later presentations.

"In my opinion—which is that of a composer, pianist and observer of the musical scene—this is invaluable to the neophyte in music creation. There is nothing to take the place of concrete evidence, through one's own senses, as to whether a work is good or bad. I believe that the lack of facilities for young composers to hear their own writings has done much to retard the appearance of a genuine American music. In Europe, there are many more orchestras than here, and in many instances they are required to play a certain number of new works by native composers. Here, quite the opposite is true. An unknown American composer must submit his work to the conductor, who may or may not look at it. The next uncertainty is whether he will like it or not, and after that, if he does like it, will he find a place for it on his programs?

"With all these difficulties to overcome, a new work in this country must be extraordinarily good. How is its author to be certain that it is outstanding unless he has heard it and been given opportunity to correct and improve?

Public Performances Given

"In addition to playing new scores, our organization chooses a few that we present on our public programs, along with standard music. In these public hearings we feel that we provide further opportunity for the advancement of young composers, for prominent musicians and conductors thus hear them and this may lead to further performances. In fact, there have been instances of such results.

"Another reason for thinking that our enterprise will spread to other cities is the constant increase in the number of young people who are going in for composing. I remember in my own young days I was writing down music of my own making from the time I was ten years old. But I always kept these activities secret, and it was not until sixteen years later that I first heard any of my work performed. As long as I was in America, I never thought of myself as a composer. To me, that term could be applied only to some one who had passed on to his reward at least a century ago. I never thought of composers as contemporaries. When I went to Europe I found other young men who wrote music, and who called themselves composers. It came to me with a shock that, although I was a pianist and earned my living as one, my real interest was in writing music, and that I myself was a composer.

Cultivating Creative Talent

"In the last ten years, the youth of America have come to have this same attitude that I found abroad. Thanks to the enlightened pedagogy of many teachers and schools of the present decade, creative talent is cultivated in students, and this is leading to a great increase in such musical expression. However, we in the United States still lack proper facilities for experiment in composition, and that is the niche that I hope the Composers Laboratory will come to fill. It is apparent, I think, that American music will never enter into its own until American composers establish a definite national idiom. All the great interpreters that we have and are producing do nothing toward creating a distinct type of American tonal art. That can be done only through creative expression." M. L. S.

NICOLAI BEREZOWSKY'S cello concerto is being played by the Boston Symphony Orchestra on February 22 and 23 in Boston, and in New York on March 2. Mr. Berezowsky, a violinist as well as composer, formerly held a fellowship at the Juilliard Graduate School, New York, for four years, studying composition with Rubin Goldmark and violin with Paul Kochanski. Works of his have been performed by the Boston Symphony Orchestra, the New York Philharmonic, the League of Composers and the Juilliard School of Music Orchestra. Four years ago in Germany he conducted the Dresden Philharmonic Symphony Orchestra, when Carl Flesch played the young composer's violin concerto. (Goldberg photo.)

Los Angeles Applauds San Carlo Opera

Successful Season Launched by Fortune Gallo's Company—Mary McCormic, Bianca Saroya, Sydney Rayner, Dimitri Onofrei and Other Singers Win Ovations

Los Angeles.—And now Southern California has "gone *bel canto*," as they say in Hollywood, under the influence of the San Carlo Opera Company, which is nearing the end of its first week at the Philharmonic Auditorium under the local auspices of the Behymer management. It is a successful season, partly because the people here are in a much more attentive mood, partly because Impresario Gallo is offering an exceptionally fine company at prices not going beyond $1.50 for the best seats. Full houses may be due also to the circumstance that in the course of an unusually wet winter, people have become used to going out although it does happen to rain. There are other reasons. The baton of Carlo Peroni, one of the most experienced, has not gone dry or heavy with routine. There are few repertoire conductors who have remained romantics at heart and in daily practice in the pit as this Italian, whose beat is refreshingly alive and variable according to lyric moods and dramatic momentum. Luigi Raybaut, the stage director, makes much of considerably improved scenery, as compared with previous occasions. It may be Fortuno Gallo's Silver Jubilee tour, but he is operating on a gold standard as also his casts vouchsafe.

Bianca Saroya, a decided favorite here, was recived cordially in Aida, when Dreda Aves as Amneris, Aroldo Lindi as Radames, Harold Kravitt as Ramfis, and Mostyn Thomas as Amonasro won cordially granted honors. A new and much enjoyed Gilda appeared in the person of Lucile Meusel, with Mostyn Thomas as a new and characteristic hunchback. Dimitri Onofrei, too, is decidedly popular here, as his singing of the Duke proved. Stella de Mette pleased as Maddalene, as did also Kravitt as her dagger-throwing brother Sparafucile.

Mary McCormic and Sydney Rayner Hailed

That Mary McCormic would triumph with Sydney Rayner as the glamorous and tragic lovers in Faust was to be expected. Kravitt shone as plenipotentiary extraordinary of Beelzebub. Lydia Arlova and Lucien Prideaux, chief solo dancers, the ballet and chorus constituted pleasurable assets of an all-around appealing production.

La Boheme featured Miss Saroya again and she had ample opportunity for demonstrating her versatility. Onofrei as Rodolfo and that much admired baritone Mario Valle as Marcello were welcomed indeed. Charlotte Simons as Musetta charmed listeners and beholders, while Messrs. Kravitt, Kozakevich, Natale Cervi and the chorus rounded out a splendid performance. Those who prefer Samson and Delilah as an opera came into their own with that Saint-Saëns work when Dreda Aves and Aroldo Lindi headed a well balanced cast including Messrs. Kozakevich, Mostyn Thomas, Francesco Curci, Gildo Marelato and Fausto Bozza. A dancing scene again enhanced the total impression of an effective performance, which, as the others, was impelled by the musical supervision of Maestro Peroni.

Orchestra Re-Financing Campaign

Re-financing of the Los Angeles Philharmonic Orchestra is proceeding systematically under the confidence-inspiring leadership of Harvey S. Mudd, president of the Southern California Symphony Association. Preliminary plans for six concerts by the orchestra in May under the baton of Otto Klemperer have been drafted. The orchestra has been contracted for an eight weeks' Bowl season of thirty-two performances.

D. Cesar Cianfoni is rehearsing the Los Angeles Women's Symphony Orchestra for its coming program.

At the monthly program of the Southern California Chapter of the American Guild of Organists, new works by Frank Colby, J. W. Clokey, Roland Diggle, Ernest Douglas, Raymond Hill, Hague Kinsey and Clarence Mader were heard.

Richard Buhlig played an uncommonly difficult program of moderns before a capacity audience at his studio. He presented piano works by Bartok, Chavez, Copland, Krenek and Schönberg. B. D. U.

Singing and Song Appreciation on the Air

The regular weekly broadcast presented by Joseph Regneas over WOR on February 14 included a quaint anecdote about the origin of Sally in Our Alley, with Jennie Beach as soloist. The February 21 program was to contain a Handel number often performed as a sacred solo, but which, curiously, is from one of his comic operas.

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New York Concert Announcements

(M) Mornings; (A) Afternoon; (E) Evening

Saturday, February 23

Philharmonic-Symphony Orchestra Children's Concert, Carnegie Hall (M)
Artur Schnabel and Bronislaw Huberman, sonata recital, Town Hall (A)
Andres Segovia, guitarist, Town Hall (E)

Sunday, February 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Rose Bampton, contralto, Town Hall (A)
Feodor Chaliapin, bass-baritone, Carnegie Hall (E)
Eugene Onegin, Art of Musical Russia, Inc., Zimbalist, conductor, Mecca Auditorium (E)
Harry Blank, baritone, Town Hall (E)

Monday, February 25

Dusolina Giannini, soprano, Carnegie Hall (E)
David Barnett, pianist, Town Hall (E)
Karl Andrist, violinist, Barbizon Plaza Concert Hall (E)

Tuesday, February 26

Diaz Tuesday Afternoon, Waldorf-Astoria
Albert Spalding, violinist, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)

Wednesday, February 27

Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Myra Hess, pianist, Town Hall (E)

Thursday, February 28

Götterdämmerung, Wagner Cycle, Metropolitan Opera House (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Studio Notes

VLADIMIR GRAFFMAN

Violin pupils of Vladimir Graffman of New York gave a recital recently before an audience that crowded the studio. Philip Blatt played the Symphonie Espagnole by Lalo with spirit and good understanding. Sylvia Medford, a talented colored girl of fourteen, offered Massenet's Meditation and Caprice (Fiorillo). She expects to give a concert in the spring. Alfred Brenning was heard in the Tartini sonata in G minor. Although only ten years old, he possesses a big tone and a temperament of promise. The Bruch concerto in D minor was projected by Kenneth Kuhns (a Canadian) with maturity of style and musicianship. Hyman Shalman, nine-year-old child from Georgia, displayed extraordinary technic and unusual insight for his age in the Wieniawski concerto in D minor. Elsie Gray proved talented and confident in Mendelssohn's concerto in E minor. Harold Dichterow made a profound impression with his tone and artistic interpretation in the Bruch concerto in G minor. All of these young people revealed excellent training, poise and ability in expression, and reflected credit on their teacher. J. S.

RUTH SHAFFNER

Students of the Ruth Shaffner studios in New York have been active the past few months. Agnes Flower, soprano, of Passaic, N. J., was heard as soloist with the First M. E. Church Choir of that city in performances in Paterson, Rutherford, and other cities, in a cantata celebrating the 100th anniversary of Methodism. She sang before the St. Cecilia Club of Ridgewood, N. J., on January 25. Caroline Brelos of Ellenville, N. Y., was heard in a group of songs for the Daughters of the Union of that city on February 2. Edith Sagerstrand, soprano, had an appearance as soloist with the band of the Metropolitan Life Insurance Company at their Christmas concert, and in December when she sang with band accompaniment, arias of Friml and Kern. She was heard at the Botanical Gardens in Brooklyn, N. Y., at the Christmas program given there for children.

Florence Griffin, mezzo-soprano, of Oyster Bay, N. Y., was heard in that vicinity many times during the holiday season in concert and in churches, and at St. Bartholomew's Church, New York City, where she appeared at an afternoon reception, singing a group with violin obbligato by Miss Howell, consisting of selections by Tschaikowsky, Grieg, and Beach. Veronica Hale, soloist of the Fordham Lutheran Church of New York City, continues her activities, as does Walter Moberg, tenor of the First Church of Christ Scientist of Danbury, Conn., and Elizabeth Kelly of the First M. E. Church of Carmel, N. Y.

DOLORES HAYWARD

Artist-pupils of Dolores Hayward shared a program principally made up of two-piano works recently at her New York studio. Listeners from three states heard and applauded. Jack Finestone, assistant to Miss Hayward, played the Grieg concerto with Geraldine Stern at a second piano. Both displayed a fine technic with splendid musicianship. Mildred Posner (New York) played a movement from Saint-Saëns' G minor concerto in impressive manner and brilliant style, Miss Hayward supporting her at the second piano. Anne Lessinger and her teacher performed an arrangement for two pianos of Franck's violin sonata with beautiful tone-production and splendid interpretation. Beatrice Rodick, composer-pianist, collaborated with Miss Hayward in several original compositions for two pianos, including Parrot's Paradise and Monkeyology. Some of these pieces were composed at Kiniya Summer Music Colony, of which Miss Hayward is musical director. Mr. Finestone closed the program with Chopin's B flat minor sonata, winning more plaudits.

F. W. R.

CARL M. ROEDER

Students of Carl M. Roeder of New York recently were heard in a program of piano music at his studio. Those participating were Ethel Potts, Anna Wilson, Elizabeth Schweitzer, Sarah Hill, Joseph R. Wood, Jr., Florence Dubinsky, Jeanette Sachs, Ruth Kaufmann, Doris Frerichs, Katherine Braun, Otto Schlaaff and Robert Riotte. Compositions played were classic, romantic and modern, from Bach to Bax. The next studio recital of Mr. Roeder's pupils takes place on February 23.

BERTA GERSTER-GARDINI

Berta Gerster-Gardni, head of the school founded by her mother, Etelka Gerster, presented some of her singers in a Lieder recital at Roerich Hall, New York, on February 18. It is Mme. Gardini's plan to endeavor to create a fuller appreciation of Wolf, Brahms and the other Lieder composers in this country.

Free Symphony Programs at Metropolitan Museum of Art

The seventeenth season of free concerts at the Metropolitan Museum, New York, will be continued during March with four programs conducted by David Mannes. This series is made possible through contributions from Edward S. Harkness, John A. Roebling, and the Juilliard Musical Foundation, and one in memory of Florence Blumenthal. The concerts will be given on Saturday evenings, March 2, 9, 16 and 23.

The total attendance for the January series was more than 35,000. Most of the programs include an overture, a complete symphony, and several shorter compositions. For the March series the same type of programs will be offered, but an unusually large proportion of the compositions selected have not been played at the Museum before. Among these will be Beethoven's symphony No. 4 in B flat major, Mozart's symphony in D major, the overtures to the Barber of Bagdad by Cornelius and to A Life for the Tsar by Glinka. Other compositions appearing on the programs for the first time will be the Ballet Suite by Rameau-Mottl, Two Swedish Folk Melodies by Svendsen, the introduction to Khovantschina by Moussorgsky, and the waltz Morning Journals by Johann Strauss.

Huberman Heard in General Motors Concert Conducted by Kindler

The General Motors concert on February 17 was led by Dr. Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., and had Bronislaw Huberman, violinist, as a brilliant soloist. The concert, given in the Centre Theatre, New York, was attended by a large audience and was broadcast, as usual, over a nation-wide NBC chain.

The Mozart Cassation in G major provided a delightful and unhackneyed introduction to the program. It was played with splendid breadth and musicianship under the visiting director, who had warm applause and repeated recalls during the concert. Mr. Huberman gave a particularly scintillant performance of the first movement of the Mendelssohn concerto, accompanied by the orchestra. His playing was of a highly vital and brilliant sort, and won him a long ovation. The orchestra contributed a relative novelty in the introduction to Act IV, scene 2, of Moussorgsky's Khovantschina and also gave the Pastorale from Bizet's L'Arlésienne suite No. 2. The second group of solos by Huberman, with piano accompaniment, included the Romanza Andalusa by Sarasate and a transcription of Chopin's waltz, op. 64, No. 2. He conquered again by his ingratiating tonal qualities and fire of performance. The orchestra concluded the concert with Brahms' Hungarian Dances, Nos. 1 and 5, stirringly presented. R. M. K.

Elizabeth Wysor to Make New York Début

Elizabeth Wysor, contralto, makes her New York début at Town Hall on March 1. She will present a varied program which embraces a number of periods in song literature. Opening the recital with a group of early classics, which will be followed by a group of Lieder, she then sings French and Italian selections. The recital closes with compositions by Tschaikowsky, Gretchaninoff and Rachmaninoff sung in English. Miss Wysor has an extensive educational foundation as well as a substantial background of concert experience in other parts of the United States. She has studied at the Juilliard Graduate School and in Munich with Paul Bender. Since returning to this country she has studied intensively with Margaret Matzenauer and has a large repertoire in various languages of songs, opera and oratorio scores. In opera Miss Wysor has specialized in Wagnerian rôles. The singer has appeared in Boston, Pittsburgh, Cincinnati and various other cities in Pennsylvania, Kentucky, Connecticut and Virginia.

Ralph Leopold Plays in Boston

BOSTON, MASS.—Ralph Leopold, pianist, was featured on January 24 in the Mornings of Diversion series in the Georgian Room of the Hotel Statler. His program was of original piano transcriptions of excerpts from Richard Wagner's music-drama Der Ring Des Nibelungen. He played Storm and Entrance of the Gods into Valhalla from Das Rheingold; excerpts from Act 1 of Die Walküre, Act 3 of Siegfried; from Götterdämmerung, Song of the Rhinemaidens and Brünnhilde's Immolation and Finale.

R. P.

Miquelle to Be Soloist with Detroit Orchestra

Georges Miquelle, first cellist of the Detroit Symphony Orchestra, will make a solo appearance with that organization on February 26. Later he is to play for the Bach Society. February 25, he appears on Grace Denton's Music Course in a joint recital with Lotte Lehmann in the Auditorium, Chicago. He recently was heard in Massenet's Elegie in a coast to coast broadcast over the Columbia chain.

Brodsky and Triggs for Baltimore Broadcast

Vera Brodsky and Harold Triggs, duo-pianists, who made their New York concert début in Town Hall on February 22, are engaged for a radio broadcast in Baltimore on February 24.

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Reviewed by R. M. Knerr

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Pieces for Alto Saxophone; selected and edited by Albert E. Wier.

A remarkably rich and varied collection for the alto saxophone, ranging from ancient to contemporary works, and taking in music of the classic, romantic and modern periods, with excerpts from sonatas and concertos for various instruments and several older opera airs. Not only is this the first such compendium of standard music published in this country for an often maligned instrument, but the sixty-nine works selected are of uniformly high quality. Moreover, the numbers are chosen for their practical use, being for the most part simple, and even in cases where more ambitious selections have been used, they lie so well for the players' hand in performance that their demands are much minimized.

It is the editor's contention that the association of the saxophone with jazz, particularly in America, has been unfortunate and that the instrument deserves to take its rightful place as a concert and solo instrument. The rich repertoire which has been provided in this volume should do much toward giving an impetus to this movement. A remarkably low purchase price makes the work accessible to all.

The saxophone score is separately bound, while the main body of the book contains the music for both instruments. There are instructive editorial notes before each number in the solo part. The contents are as follows: Aitken, Serenade; Arensky, Serenade, op 30, No. 2; J. S. Bach, Air from Orchestra Suite, Allegro from Violin Concerto, Arioso, Chorale; Bachmann, Song of Spring; Beethoven, Adagio from Moonlight Sonata, Romance, op. 50; Boisdeffre, By the Brook; Brahms, Cradle Song; Cesek, Barcarolle; Chopin, Grande Valse Brillante," op. 18, Mazurka, op. 7, No. 1, "Minute Waltz, Nocturne, op. 9, No. 2, and op. 37, No. 1; Corelli, La Follia; Cui, Allegro Scherzoso, op. 50; Dancla, Simple Histoire; Debussy, Réverie; Delibes, Passepied; Durand, Valse de Concert, op. 83; Fibich, Poème; Franck, Allegretto from violin sonata; Garcin, Chanson de Mignon; Gaubert, Caprice; Genin, Introduction and Polacca; Giordani, Aria (Caro mio ben); Gluck, Gavotte from Iphigenia in Aulis; Godard, Canzonetta from Violin Concerto; Grieg, Berceuse, op. 38, No. 1, and Erotik, op. 43, No. 5; Handel, Bourrée from Flute Sonata and Sarabande from Oboe Concerto; Hauser, Hungarian Rhapsody; Haydn, Gypsy Rondo; Lalo, Andante from Symphonie Espagnole; Leclair, Sarabande and Tambourin; Liszt, Liebestraum; Lotti, Air (Pur Dicesti); Mendelssohn, Andante from Concerto, op. 64; Meyer-Helmund, Mélodie; Mozart, Minuet from Divertimento in D; Paganini, Moto perpetuo; Poznanski, Serenade Italienne; Rameau, Tambourin; Rimsky-Korsakoff, Eastern Romance, Flight of the Bumblebee, Hymn to the Sun; Saint-Saëns, Prelude to Le Déluge; Sarasate, Caprice Basque; Schubert, Ave Maria; Schumann, Nachtstück, op. 23, No. 4, Romance, op. 94, No. 2; Sibelius, Valse Triste; Spohr, Barcarolle; Richard Strauss, Andante from the Violin Concerto, and Reverie, op. 9, No. 4; Svendsen, Romance, op. 26; Tschaikowsky, Canzonetta from Concerto, op. 35, Mélodie, op. 42, No. 3; Vieuxtemps, Ballade; Wagner, Romance (Album Leaf); Wieniawski, Legende, op. 17, and Romance from Concerto, op. 22; Wormser, Reverie from Suite Tzigane.

A valuable feature is a list of specimen programs at the end of the volume. (Harcourt, Brace & Company, New York.)

For Two Pianos, Four Hands

Danse Nègre, by Cyril Scott; arranged for two pianos by the composer.

Cyril Scott has made a fairly simple and clearly flowing two-piano transcription of his popular Danse Nègre. The pungent rhythmic character of this beguiling number has endeared it to piano soloists. These features are retained and indeed reinforced in the effective arrangement which he has provided. The syncopated measures begin *pianissimo,* are augmented by various devices which give harmonic richness to the piece, and after a showy *crescendo* end in a sweeping *glissando* for Pianist No. 1. The work covers twelve pages in score. (Elkin & Co., Ltd., London; Galaxy Music Corporation, New York.)

Music Notes From Coast to Coast

(*Continued from page 25*)

WHITE PLAINS, N. Y.—The fifth event of Mrs. Julian Olney's subscription series this season was the Wiener Sängerknaben, who first appeared here in Mrs. Olney's series two years ago. On February 1, under the capable musical direction of Dr. Georg Gruber, these Vienna Choir Boys again gave much pleasure in a program of sacred and secular numbers, and a short operetta in costume, by Schubert.

The organ prelude was given by Clara Scranton Studwell.

The Workshop Little Opera Company presented Charles Cadman's Shanewis at the Little Theatre of the County Centre on January 31 and February 2. The cast was comprised of Rebecca Moran, Carrita, Howard, Helen Henry, Jean Ludman, John Connet and Clyde Keutzer. Eugene Haesner conducted a commendable performance. Helen Wakelin and Gertrude Seaman were the pianists.

In Antonia Brico's second series before the Contemporary Club her subjects so far have been Fidelio (with Helene Schoof singing an aria); Salome, and Tschaikowsky's fourth symphony. Marguerite Volavy assisted Miss Brico in a four-hand arrangement of the symphony for piano. Miss Brico is director of a new choral society formed by the music section of the Contemporary Club, to be known as the Treble Clef Society.

Marguerite Voge, pianist, presented Effim Rosonoff, cellist, and his string quartet in a program at the Contemporary Club on February 1.

Mrs. Eugene Meyer spoke over Station WEAF on February 5 on the work of the Recreation Commission and the County Centre and of the plans for the fifth anniversary celebration on February 15, when many prominent speakers will be present and a concert program is to be given by Ruth Slenczynski.

The Westchester Chamber Music Society held its third meeting of the season at the Little Theatre on January 20, under the direction of Harold Berkley. E. H.

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The Musical Courier desires to obtain the present addresses of the following:

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STELL ANDERSEN,
pianist, who appeared in New York at Town Hall during November, has left for a short concert tour to play in duo-piano recitals with Silvio Scionti, with whom she has fulfilled engagements here and in Europe in past seasons. Andersen and Scionti gave a recital at Shreveport, La., on February 12; at Miami, Fla., February 19; two in Chicago, one at the Woman's Club in Washington's Building, and the other at the Studebaker Theatre, on February 24.

OTTO SCHLAAFF and ROBERT RIOTTE,
two-piano team, artist-pupils of Carl M. Roeder, will give a New York recital in Town Hall on March 24. These young artists have been fulfilling an active schedule. They played at the Barrington School, Great Barrington, Mass., where Mr. Roeder teaches in addition to activities as a member of the Juilliard faculty and at his New York studio; January 23 they were heard at Aeolian Hall, New York. On February 17 they appeared at Princeton; on February 24, they will play in Newark, N. J.

PORTRAIT OF VERNA OSBORNE,
soprano, by J. Campbell Phillips. Miss Osborne will give a recital in Town Hall, New York, on April 8. (Photo © Phillips.)

IRENE FREIMANN,
pianist, after an illness of several months, has taken up her activities at her New York studio again. One of her pupils, Vincie Di Baldi, has been engaged for a fifteen-minute program every Tuesday over WHOM.

ROBERT GOLDSAND
was heard in his second Town Hall piano recital this season on February 12.

RICHARD BONELLI,
American baritone of the Metropolitan Opera, has been reëngaged for the fall season of the San Francisco Opera in San Francisco, where he has been a familiar musical personality since 1926. In Los Angeles impresarios are also negotiating for his services. At the War Memorial Opera House in San Francisco he will be heard in Otello, La Forza del Destino, Rigoletto, Il Trovatore, La Boheme and Pagliacci.

CHIQUITA CASELLA,
Spanish dancer, was chosen as Spain's representative exponent at the Roxy Theatre, New York. She appeared recently in a Broadway production, gave a dance recital at the Barbizon-Plaza on December 10, and on February 9 appeared in a program of classical and flamenco dances at the MacDowell Club, New York.

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Rochester, N. Y. Patronesses, alumnae, active and pledge members are shown in this picture, taken at the celebration of the tenth anniversary of the installation of the chapter, January 16. (Photo by Charles M. Rowe.)

(See Inside Front Cover for Additional News Pictures)

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